

WRITER'S DIGEST

*A
Journal for
Ambitious
Literary Folk*

July 1928

In This Issue

Action in Westerns

Hints for the Column Writer

Use of Conversation in Fiction

The Curse of Coincidence

Helping the Trade Paper
Editor

—and Many Other Helps for Writers

20¢

Here is a Bargain that IS a Bargain



Handsomely bound in cloth, 671 pages

ROGET'S THESAURUS - \$2.50
WRITER'S DIGEST, 1 YR. 2.00
\$4.50

Both for Only \$3.50!

A DOLLAR SAVED on the regular price of either the ROGET'S or WRITER'S DIGEST, both practically indispensable to the ambitious writer of today. The coupon below will bring you both for only \$3.50 if used promptly.

How often we have puzzled over that "right" word, finally accepting one "that will do." Let *Roget's* supply that elusive word or phrase. More necessary to effective style and description than even a dictionary. No writer will be without its valuable help once he or she has used it. The dictionary supplies the meaning of a known word; the *Thesaurus* supplies the word for the meaning—for all the endless shades of meaning, often so difficult of expression without this reference.

Suppose that in our story we write, "His meaning was clear . . .". We stop. The word "clear" is not just the word we want to use. We open our *Thesaurus* and turn to the word "clear." There we find "intelligible, lucid, explicit, expressive, significant, distinct, precise, definite, well-defined, perspicuous, plain, obvious, manifest, palpable, striking, glaring, transparent, above-board, unshaded, recognizable, unambiguous, unequivocal, unmistakable, legible, open, positive, unconfused, graphic." See what a field of expression we have at our command. The synonyms of every word and expression are given in like manner.

THIS OFFER IS LIMITED — CLIP COUPON NOW

THE WRITER'S DIGEST,
22 East 12th Street, Cincinnati, Ohio.

Send to me by return mail a cloth-bound copy of ROGET'S THESAURUS, and enter (or extend) my subscription for WRITER'S DIGEST for one year, all for \$3.50, postpaid, which amount I enclose herewith. (Money order, currency or check acceptable.) It is understood that if I am not fully satisfied, you will return my money upon request.

Name

Address

City..... State.....

WRITER'S DIGEST

*A Monthly Journal for Writers
and All Literary Folk*

RICHARD K. ABBOTT - - - - - Editor

VOLUME VIII

JULY, 1928

No. 8

CONTENTS

	PAGE
With the Editor.....	2
The Curse of Coincidence..... By Laurence D'Orsay.....	7
Hints for the Column Writer..... By Henry Albert Phillips.....	11
Action in Westerns..... By Agnes M. Reeve.....	13
Use of Conversation in Fiction..... By Thomas H. Uzzell.....	15
Letter to a Young Man Who Would Write.... By Clayton Hoagland.....	17
Tarkington's Advice..... By William M. Williams.....	19
Helping the Trade Paper Editor..... By K. F. Armiston.....	21
Making Money..... By J. E. Bullard.....	23
Manuscripts..... By Edna Herron.....	25
Writing for Juveniles..... By Stanley Stotz.....	27
The Writer-Photographer's Field Equipment.. By A. H. Beardsley.....	30
The Forum..... A Department for Our Readers....	33
Adapting Words to Rhythm..... By I. Harry Isaacs.....	34
The Writer's Market..... Where and How to Sell Manuscripts	36
The Query Man.....	38
Book Reviews.....	40

\$2.00 A YEAR

20c A COPY

PUBLISHED MONTHLY BY

WRITER'S DIGEST

22 East Twelfth St.

CINCINNATI, OHIO

SUBSCRIPTION RATES

United States, U. S. Possessions, and Mexico, \$2.00 a year.
Other countries in Postal Union, including Canada, \$2.50 a year.

CHANGE OF ADDRESS—When a change of address is ordered, both the new and old address must be given. The notice should be sent two weeks before the change is to take effect.

Entered as Second Class Matter April 1, 1921, at the Post Office at Cincinnati, Ohio, under the Act of March 3rd, 1879.

Copyright, 1928. *Writer's Digest*.

BLESS YOURSELF

You writers should have the key to sure side profits which keep the pot boiling. Paul Glenn Holt makes from forty to eighty dollars a month from just one of his many trade magazines. The booklet: **Hundred Best Markets for Your Photos**, By Paul Glenn Holt, sent to you for 25c. Order today.

Trade Marks and Copyright Explained, so you can understand. Booklet 50c, postpaid.

R. SNYDER COMPANY, Publishers,
Guilford, Connecticut.

AUTHORS TAKE NOTICE

Neat and accurate typing. Prompt and efficient service. Special rates for trial orders.

FLORENCE C. BURTON
111 Chapman Ave., Auburn, N. Y.

FREE TO WRITERS

The Plotweaver, a monthly magazine. Contains valuable and interesting information to writers of magazine and photoplay stories. Subscription, \$2.50 per annum. Free sample copy.

THE PLOTWEAVER,
Drawer WD, Hollywood, California

COLLABORATION

Until further notice a modern fiction writer will collaborate with a few more earnest writers for \$1 a thousand words. I will help you to write with the finish that makes stories sell. Applicants must have a fair education, some experience and aspiration. James Nepthali Tracy, Cleveland Bldg., Memphis, Tenn.

Manuscripts Typed

I have done all the manuscript preparation for a successful author the past five years.
50 cents per thousand words.

EDNA A. RODGERS
2415 Rexford Ave., St. Louis, Missouri

FOR SALE Complete Addressograph Outfit

Consisting of hand-operated addressograph, steel cabinet with stencil drawers and sixty-five extra drawers. Used very little.

Cost \$175—will sell for \$125

MILTON GORDON, Sec'y,
1816 Vine Street, Cincinnati, Ohio

WITH THE EDITOR

EVERY ONE is ready to admit that the early bird has an "edge" on the rest of the birds when it comes to catching up with the worm, but few give any thought to the late bird. Not the bird that missed the early connection with the worm, but the bird that's also around at the end of the day—when the others have called it a "day" and quit.

A certain trade-journal writer, who enjoys rather unusual success, has a humorous motto of his own pasted on his desk calendar: "The Late Bird Gets the Worm." He says that some of his best writing is done when other writers have quit.

After a full day of writing, for he devotes all of his time to his profession, he rests or reads if it is one of his "evenings off," or perhaps goes out for some relaxation. But three or four evenings a week he keeps on writing late into the night, often clarifying ideas and expressions he had found impossible during the day.

This added bit of effort is the reason for that slogan on his desk calendar. He has found that the late bird and the early bird *both* enjoy an advantage over the rest of the flock, so he combines the two and cashes in accordingly.

THAT old ballad, "*Oh, I Want Some One to Love Me*," wasn't a single degree off the making of success. Some one depending on you, looking up to you, confident of your success, means not a little in the upward climb.

And this isn't any sign that the editor has recently fallen in love. But, somehow, looking back at the men and women we've seen succeed, there always seems to have been that "some one."

Confidence of friends and those you respect is worth more than any money that you'll ever earn, but it is this very element that helps to make the money.

(Continued on page 4)

You Long to Write ---of course you do!



LAURA ROUL-TREE SMITH
Author of Children's Books and Contributor to Magazines
"Any ambitious student will be helped by Dr. Esenwein's course in short-story writing. It will do what it claims—actually teaches how to write the short story. The letters from Dr. Esenwein are alone worth the price of the course."

You want to be successful—and we are anxious and ready to help you. We have helped many others. Mothers, teachers, clerks, stenographers have supplemented their incomes and have satisfied heart-felt longings by means of Dr. Esenwein's Courses in Story Writing. Well-known writers testify to the value these courses have been to them.



HELEN SHERMAN GRIFFITH
Novelist, Playwright and Story Writer
"It was like having a dream come true when Dr. Esenwein became head of the story-writing course in The Home Correspondence School, and brought its help to me."

Why don't you, too, give your possible talents the benefit of proper literary training? ::::::::::::::



J. E. BULLARD
Successful Free-Lance Writer
"My net income from writing, since I began to study the short-story under Dr. Esenwein, has been many times greater than it had been all the years I had been writing previously. Dr. Esenwein's course will be of untold aid to every writer. It fits one to meet the demands of the modern editor."

Read in this free booklet

what these trained writers have to say of the literary courses taught by The Home Correspondence School

CORINNE HARRIS MARKEY

Writer of Short-Stories
"I am glad to recommend Dr. Esenwein's course in story writing. I feel that I have been immeasurably helped by studying under Dr. Esenwein, and I've had such a good time!"



ALMA BOICE HOLLAND

Writer
"The favorable results which have attended my writing from the beginning, I gratefully attribute to the teachings of Dr. J. Berg Esenwein."

Courses in journalism and Article-Writing under Prof. Neal; Dr. Esenwein's successful courses in Story-Writing; courses in Verse-Writing; Play-Writing, etc., by competent staff.



Dr. Esenwein's pupils are selling their work because they are taught to do so. One student has reported sales of \$600 in one week; another has recently won a \$2000 prize; others have sold their first stories. News of this sort comes in every day.

CLIP HERE

The Home Correspondence School,
Myrick Bldg., Springfield, Mass.

Please send me without charge or obligation your booklet

"29 Stories of Success."

I am interested in..... writing.

From
The
Writer's
Digest

7-28

The Writer's Service Bureau

FRANKLIN, OHIO

(*JAMES KNAPP REEVE—AGNES M. REEVE, editors) offers competent editorial assistance in the criticism, revision, and marketing of manuscripts. Book MSS. a specialty, correctly typed and prepared for publication. Explanatory leaflets. Correspondence invited.

Also Text-Books for Writers:

Modern Photoplay Writing — Its Craftsmanship (Dimick).....	\$3.00
1001 Places to Sell Manuscripts (Reeve).....	2.50
Art of Inventing Characters (Polti).....	2.50
The Writer's Book.....	2.50
Juvenile Story Writing (Robinson).....	2.10
Technique of Fiction Writing (Dowst).....	1.75
36 Dramatic Situations (Polti).....	1.50
Figurative Language (Reibold).....	1.50
Plotting the Short Story (Chunn).....	1.00
Rhymes & Meters (Winslow).....	.75
How to Write a Short Story (Quirk).....	.65
The Way Into Print.....	.50

Catalogue 30 others

(*Founder of The Editor.)

WRITERS' SERVICE BUREAU

Box 645,

Franklin, Ohio

AUTHORS

Manuscripts and poems neatly and accurately typed. Prompt and efficient service. Reasonable rates. Write for information.

R. V. WARDE CO.

479 Mississippi St., San Francisco, Cal.

FICTIONEERS!

Short stories and novelettes are wanted for my SALES SERVICE, which is operated on a commission basis. Reading and criticism, 25 cents per 1000 words.

Additional services: Typing, Revision.

MCCRAY, MANUSCRIPT BROKER

97 N. Washington St., Tiffin, Ohio

MANUSCRIPT TYPING

AUTHORS. Your manuscripts neatly and accurately typed. Prompt, efficient service at reasonable rates. Try me.

FRANKLIN PLATZ

Sigel, Illinois

LOOK HERE, AUTHORS

Your manuscripts typed, corrected and sold (if desired). Have your work done by EXPERTS. Books, short stories, photoplays, poems—anything. Prompt, efficient work—satisfaction guaranteed. We know how—reasonable rates. Send TODAY for details of our work and special trial offer. "Service with a Smile." Member: The Authors and Publishers Guild of America.

J. Edear Springston, P. O. Box 516, Senezee, W. Va.

WITH THE EDITOR

(Continued from page 2)

THERE is no short cut to the foundation of success. Sometimes when some new name flares out suddenly, it seems that the rise also was sudden. But back of it were years of preparation, of study and practice, of laying the foundation stones.

The pages of literature are filled with the examples of masters. Nearly every author who has achieved the palm of success has been years in the study of writing. All have served apprenticeships in different ways. But all of these methods were followed with the sole purpose of increasing knowledge of the art of writing.

It isn't just luck or chance that makes an author a success. Account it to the years of work and practice when disappointments and rejections far outweighed the pleasure of acceptances.

A writer may be down, but he's never out until he *admits* it. Grasp this one fact and hold it. It's the steady plugging, the constant practice, that makes the author a success.

IT is told that in the days when Lincoln was a success in the White House, he referred again and again to that poetry. "Let not the spirit of mortal be proud"; and as you begin to check up your acceptances, stop to think of this for a moment:

There was a time when you were a "green" beginner. You've paid the price, and are succeeding; but, don't lose sight of the fact that somebody stopped to give you encouragement, to be a friend to you when you were paying that price.

Give a helping hand to the young chap who is just starting. It won't cost anything, and if it did, you would still be ahead.

Help him to start right by introducing him to your writer's magazine. It was the friend that helped you, and you will help him if you show him a copy and get him interested in its contents.

ALTHOUGH the world may owe every writer a living, only the persistent collector gets it.

A painter never learned his art studying penny post cards

You cannot develop your style, your knowledge of technique, your judgment of good literature, through reading anything but *the best* that writers of the past and present have produced. The Golden Book provides you with more true literary worth than was ever packed between two covers. Whether you are interested in fiction, plays, poetry or essays, Mr. Lanier, our editor, will bring to you each month the selected cream from the classics as well as the moderns.

Wouldn't you enjoy the fresh stimulus of a sheaf of brilliant masterpieces coming to you each month in the form of this handy magazine? Wouldn't this remarkable pageant of authors prove a valuable spur to your own efforts? The modern writer who doesn't take the Golden Book is depriving himself of a precious tool in his craft, as well as many hours of enjoyable reading.

"Truly it is an aureate volume—a most auspicious beginning." — BRANDER MATTHEWS.

"It's the sort of magazine that one should take, no matter how many periodicals of current writing one may have." — RAY LONG.

"I am very much pleased with the Golden Book. It is a real contribution to good reading." — HENRY SEIDEL CANBY.



"I predict that the magazine will be a great success. I know that for me it fills a long unsatisfied need." — IRVIN S. COBB.

"I think that the idea behind the magazine is excellent and it should make a quick success." — H. L. MENCKEN.

"It seems to me that this magazine will greatly aid in promoting acquaintance with good literature." — CHARLES E. HUGHES.

We want to prove you'll like the Golden Book—at the risk of forming a new habit, mail the Special Introductory Coupon today that will bring you your first six numbers of the magazine at a considerable reduction.—6 LITERARY FEASTS

The Review of Reviews Corporation,
55 Fifth Avenue, New York, N. Y. WD 7-28

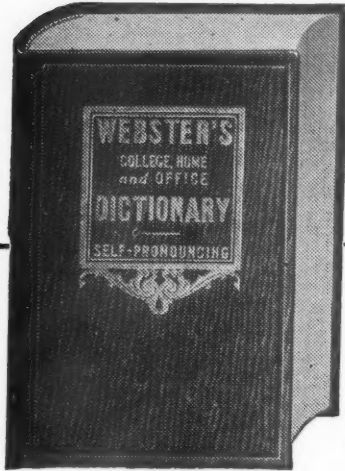
I enclose \$1.00, for which—even at the risk of forming a new habit—you may send me my first six numbers of the Golden Book.

Name

Address

FOR ONLY \$1.00 →

Is Your Library Complete?



ALL THESE in THIS BOOK

60,000 Words (General Vocabulary).
12,000 Synonyms and Antonyms.
1,000 Radio and Wireless Terms.
Dictionary of New Words.
Principles of Grammar.
Orthography, Etymology, and Syntax.
Punctuation Marks and Their Meanings.
Key to Pronunciation.
Key to Abbreviations.
Christian Names of Men and Women.
Nicknames of Famous Personages.
Famous Characters in Poetry and Prose.
Declaration of Independence.
Constitution of the United States.
Names of States and Their Meanings.
Metric System of Weights and Measures.
Legal Interest Rate and Statute of Limitations.
Simple Interest Table.
Compound Interest on \$1.00.
Tables of Yearly and Monthly Wages.
Normal Height and Weight of Adults.
Height and Weight of Children.
Deportation of Aliens.
Immigration into the United States.
Merchant Marine of the United States.
Panama Canal Statistics.
Agricultural Exports by Lake Ports.
Imports and Exports by Lake Ports.
Great Ship Canals of the World.
Largest Lakes in the United States.
Longest Rivers in the World.
Largest Islands in the World.
Average Depths of Oceans and Seas.
Areas of Oceans and Seas.
Heavy Weight Champions.
Boy Scout Movement in the United States.
Origin of the Red Cross.
Wedding Anniversaries.
Language of Flowers and Gems.
Birth Stones and Birthdays.
Presidents of the United States.
Presidents of Mexico.

Every Writer Needs This Master Dictionary and Handbook of Knowledge

Not only a complete, concise dictionary of 60,000 words, but a reference book, full of valuable information that you will want to consult every day.

Up-To-Date

Try to find *hot-dog*, *sap-head*, *jazz*, *bootlegger*, *flivver*, in an ordinary dictionary. These and many others are in Webster's College, Home and Office Dictionary. Contains supplementary vocabularies and glossaries of Radio and Wireless Terms, Aviation and Automobile Terms, Foreign Words, Phrases, Maxims and Quotations, etc. Only 5" x 7 1/4" x 2" in size, but contains 1,200 pages of useful information. And it is yours, in durable, leather-style cover, for only 98 cents!

You cannot afford to let a single trifling, but careless error, put your work in a bad light. Have the *right* word, the *right* meaning, *facts*, at your elbow. Get this wonderful bargain at once. Send no money, just send the coupon below and your dictionary will be mailed at once. When it is delivered, pay the postman only 98 cents plus a few cents postage. If not more than satisfied, return the book within 5 days and your money will be refunded.

Webster's
COLLEGE, HOME
and OFFICE
Dictionary
ONLY

98c
C. O. D.
Plus Postage

Mail Coupon NOW!

WRITER'S DIGEST,

Dept. NC, 22 E. 12th St.,
Cincinnati, Ohio.

Gentlemen: Please send me a copy of Webster's College, Home and Office Dictionary, for which I agree to pay postman 98 cents plus a few cents postage.

Name

Address

City..... State.....

WRITER'S DIGEST

*A Monthly Journal for Writers
and All Literary Folk*

RICHARD K. ABBOTT

Editor

VOLUME VIII

JULY, 1928

No. 8

The Curse of Coincidence

Don't Make Your Hero and Heroine "Just Happen" to Meet After Long Years, if You Want to Sell Your Story

By LAURENCE D'ORSAY

THE "long arm of coincidence!" What a lot of otherwise good stories it spoils! What a lot of rejection slips it brings! Everybody who deals with manuscripts professionally—editors, staff-readers or critics—sees this long arm of coincidence shaking its ugly fist at him every day, and usually several times a day. Even professional and semi-professional authors, men and women who are selling a great deal of material, occasionally get a note from the editor running somewhat to this effect: "Sorry, we can't use this particular story, although we like your work as a rule. Your unjustifiable use of the long arm of coincidence makes the motivation unsound and the whole yarn unconvincing."

And here we are again, face to face with our friend the enemy. A woman subscriber writes to the editor of this journal:

"Recently a critic, a friend, said a certain story had a coincidence in it. I threw it out. Later I wrote another story with one trying experience following another, both on the same line. By giving a clue of the one following the other, do I change the attitude so

that it is not considered a coincidence?

Please give us an article on the subject. A recent one did not tell me all I need to know."

I do not recall the article to which the correspondent refers, and therefore can not say how much it told. But this I do know. I couldn't possibly have told her all she needs to know, as a writer, on this point or on any other point of importance in authorship. No single article can. No single book can. I have studied and practised this inky craft for many years, until finally I have reached the audacious conclusion that I can give other people some advice about it; but I frankly admit that I am far from knowing all I need to know. The reader who stays with me to the end of this spasm may learn something about avoiding coincidence as a governing factor in plot, but he won't learn all he needs to know on that score.

Let us deal with the correspondent's personal difficulty first, as it is rather illuminating in what it suggests, although, as an actual matter of fact, it is very vaguely expressed. "One trying experience following another, both on the same line." Is this a

coincidence, even if a clue of one following the other is given? Well, it all depends on the nature of these trying experiences, and upon how they befall the characters in the particular story. Two trying experiences of similar nature may be thoroughly logical and convincing in one story, and two other trying experiences, also similar, may be completely implausible and unbelievable in another story. Much depends upon the treatment, but more upon the nature of the case. Even a master craftsman has a terrible job on his hands when he sets out to make the inherently unconvincing thing convincing. That's why master craftsmen seldom tackle the inherently unconvincing thing and try to put it over.

To illustrate. Let's imagine some trying experiences, applicable to well-known types of fiction. In an air story the hero might very well have two trying experiences up in the air, and it would not be difficult to make them seem logical to the reader. In a War story the bold Yank could naturally have two trying experiences in the trenches or in No Man's Land—trying to himself or to the Germans. In a sex antagonism story a heartless coquette might suffer two experiences from two all-conquering sheiks, who, to avenge a friend of theirs, plot together to lead her on, and then snub her. There should, of course, be some reasonable connection between the two incidents—which is, indeed, the essential meaning of plot—and the second should develop rationally from the first. This, no doubt, is what the correspondent means when she speaks of "giving a clue of the one following the other."

But let us take two trying experiences of a different nature, an unbelievable nature. Suppose the protagonist in the story is a "powder monkey," a man who handles dynamite professionally. Suppose the first trying experience is an explosion at the wrong moment, which blows his right arm off. Suppose the second trying experience is another explosion, as soon as he gets back to work, which blows his left arm off. Wouldn't it be pretty hard to take the curse of coincidence off these similar happenings, even if you strewed clues between them thick as the leaves that fall in Vallombrosa? The point is the limitation, the narrowing of a natural

force which everybody knows can not rationally be confined within such limits. It is quite credible that a "powder monkey" should meet with two accidents in the course of his professional career. This has happened to several dynamite-handlers, although in such work, as a general rule, a man's first bad mistake is his last. But it is quite incredible that such a terrific and ungovernable force should confine itself in each case to blowing an arm off the man. This is a coincidence which passes the bounds of reason and belief, and it could not possibly be made plausible by the cleverest writer.

"Don't let the lightning strike twice in the same place in your story." That's a pretty safe rule to follow. You can wield two thunderbolts if you wish, or more than two; but don't let them hit the same spot and do the same kind of damage.

The long arm of coincidence is not, however, usually invoked by writers in order to put over two similar incidents or experiences. More commonly, it is used to arrange some unbelievable meeting of two characters, almost always an accidental reunion of the disunited, upon which the working out of a cast-iron plot depends. Frequently the writer, in trying to be very dramatic, piles Pelion on Ossa, one coincidence on top of another. He has the similar happenings and the unbelievable meetings in the same script. A curious case of this hardened sinning came under my notice the other day in a remarkably well-written story which no magazine editor would be likely to accept.

The hero just happened, in the way these things do just happen in such stories, to come upon the heroine at the precise moment when she stood over the corpse of the murdered man—the first murdered man—with the smoking pistol in her hand. As he knew she had reason to dislike the deceased person extremely, and to wish him removed from her path, the hero could not believe her explanation that she had just come into the room, seen the corpse lying there, and picked up the pistol. He showed his disbelief, which hurt her keenly. The theme of the story was, "Things are not what they seem," and the author was very anxious to show that circumstantial evidence is not to be trusted. (A big task, of course; for cir-

cumstantial evidence is the only evidence in nearly all cases of murder.) How did he go about it?

Well, he took the easiest way—and also the worst. The easiest way is always the worst in story writing. "What's the matter with having a second murder?" he said to himself. "Then I'll turn the tables. I'll give the heroine cause to suspect the hero, if she wants to." And thus, within an hour or so, the hero walked into a room and found a murdered man—a person he didn't happen to like. He picked up a pistol (or maybe a bloodstained dagger) and the heroine chanced to come in at that precise moment and catch him with the lethal weapon in his hand. But she didn't distrust him, and he saw he was wrong in distrusting her.

The author thought he had two strong dramatic situations, the second of which, the climax, was made more powerful by its connection with the first. But he forgot that nothing is dramatic, either on the stage or in a magazine story, unless it is convincing, at least for the time being. He forgot that he was palpably arranging everything in the yarn to suit his theme and plot, in defiance of probability and plausibility. The first coincidence was bad enough, for the writer gave no good reason why the hero should just happen to go in the room at the moment when he could catch the heroine with the pistol in her hand. That would be enough to damn the story with most magazine editors. Piling the other double coincidence on top of it was, of course, fatal.

Cruel fate separates the mother from her baby at the start of the story. Perhaps the poor infant has to be left on a doorstep; perhaps it is entrusted to foster-parents who move to distant parts and are lost to sight. The mother becomes wealthy and socially prominent but there is an ache in her heart. The years pass. She needs a new lady's maid or a nurse. She hires a beautiful, lovable girl to whom she finds herself strangely attracted. One day the girl faints or becomes ill in some other way. Anyhow, it is necessary for the mistress to loosen the tight-fitting neck of her dress. In doing so, she finds the locket with the photograph or the lock of hair. The girl is the baby who was left on the doorstep. You see, twenty years

after she just happened to be in the same city as her mother, out of all the cities in America, and she just happened to be hired by her mother as a servant, out of all the many girls in that city and elsewhere who might have been hired. Every editor knows this story, but doesn't print it. I got it in three different scripts on the same day recently.

A wicked woman runs an evil den up in the wilds of Alaska, separating the sourdoughs and the cheechakos from their money and their "dust" by catering to their vices. On the day the story opens, her daughter arrives at the den—a sweet young girl who has been educated in a convent. This girl had a twin, a boy; but the mother lost him somehow or other in babyhood. (It's wonderful how casually they lose their babies in these stories.) Anyhow, they don't know whether the boy lived or died, or what became of him.

That same day, within an hour of the girl's arrival, a young prospector of the same age comes in to "blow his stake." He spends his "dust" prodigally. As he pays the price demanded, the mother forces the daughter to submit to his desire. The daughter cuts her throat afterwards, but the mother doesn't know that yet. Down in the dancehall bar, the young fellow spends all he has, raises a "rough house" when it is gone, and is finally thrown out in the snow. The woman sees him lying there, frozen to death, and "frisks" him for any odd change or article of value he may have. Of course, she finds the locket. He is her long-lost boy, the twin of the girl upstairs. So strange they both happened to arrive at the den on the same day, after being parted so many years! The mother rushes upstairs, finds the daughter with her throat cut and picks up the knife and cuts her throat. "Well," I said to myself when I finished the script, "now the author ought to cut his throat."

Nice, cheerful plot, isn't it? Worthy of Sophocles. Only, Sophocles wouldn't have made it hinge on such an unbelievable coincidence as the meeting of the twins in that manner. He would have given the story rational motivation and logical development. In a word, he would have made it convincing and therefore dramatic. This horrible

mess of wickedness, innocence violated, freezing to death and throat-cutting wasn't a bit dramatic, for the simple reason that one couldn't believe it.

"But," you may say, "such amazing meetings do take place. Why, I met a man on the street yesterday whom I knew ten years ago in my home town. Just met him casually, and he was the last person on earth I expected to see."

What happens in life is often too unlikely for acceptable use in fiction. The fact that "it really happened" is valueless if the story doesn't convince the reader. But, leaving this aside, the two cases are not similar. Meeting a long-lost acquaintance unexpectedly is not a coincidence; it is simply an illustration of the working of the law of averages. Most of us have thousands of old acquaintances walking to and fro on the earth, most of them in a restricted area in which we also perambulate. It is only reasonable that we should meet one now and then, and just as reasonable to suppose that we miss one by half a block or half a minute pretty often.

Yesterday I went into a bookstore in Hollywood and chanced to meet a man whom I knew many years ago in a West Indian colony. That was not a coincidence, and it was not remarkable. I knew, more or less intimately, hundreds of people in that colony, including practically all the people likely to travel. And, after London and New York, Hollywood is the place a West Indian tourist is likeliest to seek.

But suppose the unexpected meeting with this man, just at that particular moment, meant everything in the world to me? Suppose he came upon me when I had the automatic pointed at my forehead. Suppose he said, "No, old chap, don't blow your brains out. It isn't as you think. She still loves you, even though your harshness drove her out into the snowy night. Strange as it may seem, I happened to meet her on the steamer as I was coming to California, and she opened her heart to me. And now, I happen to meet you and save you from a tragic end."

That wouldn't be part of the working of the law of averages; it would be an incredible double coincidence—the kind of thing

you see all the time in the rejected stories. This unexpected meeting always takes place just in the nick of time between characters to whom the meeting is vitally important. (It is also, of course, vitally important to the author and the story, for there wouldn't be any story without it.) The long-lost son appears with a fortune in his jeans just as the auctioneer is about to sell the old homestead to the highest bidder. That would be all right if the long-lost son knew the old homestead was going to be sold, and travelled from afar to save it. But he doesn't. He just happens to turn up when the sale is going on.

That's the trouble with these writers who rely on the long arm of coincidence. They make no effort to give plausibility to a very unlikely happening, although they might often do so if they put on their thinking caps. It is best and safest to steer wide of coincidence; but if the writer feels it must be used, if he can see no way out of it without ditching an otherwise good plot, the curse can be particularly taken off by narrowing the range. Suppose, for example, it is necessary for the hero and heroine to meet accidentally, after losing sight of each other for a long time. It isn't very plausible for them to meet in a crowded city street, for there are many pedestrians there. It is hardly more plausible for them to meet while driving their automobiles along the highway, for there are many cars on the highway. But if they are both aviators, and they meet on an aviation field, that is much more plausible. There are only a few aviators comparatively speaking, and they are apt to foregather in the same places because there are not so very many places where they can safely and comfortably land. If you make the coincidence one out of a few chances instead of one out of millions you approach the convincing, even if you do not quite reach it. But it is infinitely better to give a good reason for the meeting, and to show the reader that it is not accidental, but bound to happen under the circumstances. Suppose the estranged and disunited lovers meet at some spot sacred to them on some anniversary also sacred to them. It is not coincidence that they should both seek that place

(Continued on page 44)

Hints for the Column Writer

*Knowing When Material is Not Only Interesting but
New—Main Requirement of the Columnist*

By HENRY ALBERT PHILLIPS

Author of *Stories in The Bookman, Times Book Review,
Mentor, Nomad*, and many others

"COLUMN stuff" is scarcely the sort of writing that should stir a writer's ambition. There is no future in it, as the pay for such material is seldom large. Then, too, it is not always "signed" material. This writing is not to be confused with the "pot boiler," which is a temporary substitute for one's better work.

Why do column stuff at all then?

There are many reasons why a writer should neither shun nor look with contempt upon this sort of output. In my own case, I am addicted to the notebook habit. During the past two years I have filled fifteen notebooks with 300,000 words of notes. It has been an exacting labor, but my labor in writing any article in which these notes are used is eased off proportionately. My case in point is that my notebooks are crammed with choice "bits." They have not the essentials of a full-fledged article and I have so many of them that I should be years and years fitting them in. Why not use them as is?

I call them "bits" and yet sometimes they run over 1000 words; or at least they run into that bulk through elaboration. They cover everything that seemed sufficiently extraordinary at the time.

That brings us abreast of the market needs. Every editor's great problem—at least every newspaper editor—is to fill up the spaces that can never be anything but approximated. Therefore, he is obliged to have a great quantity of material on hand of all lengths, and of infinite variety. It must be extraordinary or humorous, or have human interest, or the ubiquitous "news" value. This leaves the writer infinite choice. His main requirement and discernment must

be to know when material is not only interesting but new. Or if it is not new, then to know how to put a novel twist to old stuff that has been done over and over again.

Then again, a writer oftentimes finds his mind obsessed by some event or story that is not of sufficient body to warrant becoming a Special Feature, and yet he is just itching to write it, if only to remove it from his literary landscape. When I get that way, I remove the obstacle by writing it.

I offer you an example of only yesterday. The night before I had visited a performance of *Ten Nights in a Barroom*. This was extraordinary, but too much so. All the staff reporters and dramatic reporters had covered it. This brings up an important case in point of danger. The extraordinary thing that the whole world sees is too common. It is a phase of the old easy and hard road of the writer. "We must have something new!" They mean, in nine cases out of ten, that they must have something old and tried, but that you must serve it up in a novel way.

However, in turning back to Broadway. From seeing *Ten Nights in a Barroom*, I was attracted by a recently opened "side-show" only thirty seconds from the Great White Way, called the Flea Circus. I paid my fifteen cents and went in. It was wonderful. Not because it was new—with its Bearded Lady, Mind Reader, Fat Woman, Sword Swallower and all the rest—but because it was so old! It took me straight back to my boyhood when I had seen my first side-show. That is the angle I caught. I could not get my mind clear of it, so I wrote it. I sent it in and within twenty-four hours I received a telephone call saying

it was accepted. I had caught both the inspiration and enthusiasm fresh from my fired imagination, I suppose, which created a similar response in the reader.

On first thought, a writer may think that this or a thousand other such bits of column stuff are accepted because they are about New York. In that he is very much mistaken. New York material is the hardest to sell—either in or out of New York, just as it is harder to make a journalistic living in New York than in a less crowded field. The trouble is, there are a thousand people ready to do not only the obvious, but the desirable stuff. Competition is fierce and crushing.

Recently, when I suggested doing a Special Article for a nationally circulated magazine about New York, the editor shook his head. "They must have something more popular than a New York article," he told me.

This lets out New York and admits the world for your column stuff. And by the world I mean your world, whoever you are and wherever you are. Your local paper can use some column stuff, as well as the larger cities in your State and several hundred other newspapers in larger cities throughout the United States.

The average pay for column stuff runs from \$5 to \$10 a column of more than 1000 words. Not much to work for, some may exclaim, and yet I know of at least five persons who are making more than one hundred dollars a week at it. I know another well-known writer who dashes off a "filler" every morning just to limber up for the day's work, and often receives no more than \$5 for it.

Column stuff resolves itself into two classes. We may designate one as "first-hand" material; the other as "second-hand." Or, again, the first we may call "library" material, the other "experience" stuff. One of the writers mentioned above is a bright little spinster whose experience in life could be circumscribed with a six-foot circle. She makes a daily pilgrimage to the Library and digs up the most astonishing stuff you ever read! She makes \$100 plus per week, even though she is not a creative writer in the straight fiction sense.

Let us consider for a moment the line of work pursued by this circumscribed spinster

without much worldly experience. There are those who look almost with contempt upon her work. Personally, we admire it immensely, because we recognize her talent and ingenuity. In the first place, she has that much coveted sixth sense, "the nose for news." She has learned to guess right nearly every time! She has created an open sesame for her work among a circle of editors, one alone of whom uses at least \$50 worth weekly. She gives them the stuff they want and want mighty badly.

Not long ago, the world was startled by a peculiar act of piracy on the high seas. For a brief season the newspaper reading world, composed of nearly 100 per cent of our population, expressed a flame of interest in pirates. Old stuff! To be sure it is—that is the kind that is in demand, if you know how to put it over. The journalist went to her favorite source of material, the Library, hunting pirates. Instead of Captain Kidd and the old crew, she stumbled upon a group of women pirates! She linked it up with some recent women highwaymen and made a corking story.

Anybody may very readily become a Library Journalist if he or she has the nose for news. What do the papers want? Well, they want both fillers and features that may be closely affiliated with the outstanding current news. It means on the part of the "column stuff" writer not only to become an omnivorous reader of all the news, but a keen student of current events as well.

For example, the whole world is talking about Flying at the moment. There is too much talk and too much being written for the column or feature man to shine, unless he has a "discovery." I made such a discovery amongst my "dead" stuff. It was a three-year-old interview with a German air explorer who among other things planned to visit the North Pole. It was co-related to all this air talk—because the airman was a German (linking him with Koehl and von Huehnfeld) and because he had a novel plan of visiting the North Pole (linking him with Wilkins' recent exploit). It was eagerly accepted.

Among the library subjects may be listed most of the discussions in the realm of so-

(Continued on page 44)

Action in Westerns

An Analysis of Another Representative Story Showing How and When to Present Action Through Movement of Characters

By AGNES M. REEVE

THE demand for "Westerns" has encouraged many writers to try this field and so it may be well to discover what is essential to the success of this type of story.

As there are seven or eight magazines devoted to such fiction, it is well to study them carefully before submitting work, for they vary in a number of particulars. Some take only stories that have little or no romance; others favor tales in which the gentler sex has a part; some want stories with setting and atmosphere—real pictures of the different phases of western life, be it the Northwest, Southwest, or the Western plains. One or two put no emphasis at all on the setting—merely the name of a ranch will do. But all unite in the cry for action—action at the beginning, action at the end, and action all the way between. A story may have a good strong plot, but unless the action is presented through the movement of characters as the action occurs, it is not likely to find favor with the editors of the magazines using Western stories. The long first person narrative of what has already taken place before the story opens does not stand much chance of acceptance.

In this kind of fiction, brute strength, courage, hatred, loyalty, jealousy, and—where the woman figures—chivalry are the emotions that are stressed. The central character must triumph through some one of the finer emotions coming into ascendancy.

A good instance of the cowboy story is "*Slippery Saddle*" by Adolphe Bennauer, in the May number of *Far West*. It is a tale of the super-cowman jealous of his prowess and fearing a younger rival—rival in riding and rival in love—and the wicked horse that the hero must ride.

The story opens with a sentence which establishes the scene—four cowboys and a corral—and then the action begins, for in introducing the characters the author makes them move in the following manner:

"Peering through the bars of the gate were 'Big Bill' Carmody, owner of the Top Notch outfit, his daughter, Louise, and Ah Toy, the cook."

There you have all the principals, but one, in action that the reader is able to visualize, for they are "peering" which indicates animation suspended in expectation.

Then in a few words the scene within the corral is made to explain the "peering," and the horse is brought into the foreground with the hero of the story following. A bit of dialogue between the ranch owner and the cowboy makes the situation clear to the reader, and then we have the sketch of the horse. This bit of description merits analysis for it is written as though Flash were within the reader's range of vision.

"The fact that Flash appeared more vicious than the others was no indication that he could not eventually be broken, and there were many reasons why the attempt should be made. Long-limbed, deep-chested, with haughtily poised neck and head, he showed that he possessed speed, endurance, and brains—all the qualities that go to make a first class cow-horse. If he could be ridden."

While thus far nothing has happened, there has been movement in every paragraph—a panorama of the preliminaries, as it were.

The paragraph in which Matty mounts the bad horse is interesting as an example of writing which enables the reader to interpret every thought and action of the char-

acter concerned; he sees Matty's expression and so feels that he is ready for the approaching crisis; sees him as he "laid a hand on the saddle-horn and swung up," and immediately the horse's reaction is recorded in a rapid fire narrative which depicts the scene as vividly as if it were a moving picture, and has the same qualities of breathlessness and suspense that are connected with hair-raising scenes on the silver sheet. The writer isn't *telling* what happened, he is putting it before the reader *as* it takes place.

With the failure of the hero to ride the horse in this first big scene, the plot of the story begins to unfold, for it is the rival foreman whose lariat saves Matty from death under the hoofs of the enraged Flash.

Conflict and obstacle now become apparent and make the plot tense. The reader's sympathy is with Matty.

Though he has failed to sustain his reputation, he must be made to triumph somewhere. A card game and fight and an escaping murderer give Matty a chance to try Flash before the day upon which he is to repeat his effort to sustain his reputation as the best cowman at Top Notch.

The story has an original "surprise" climax, for instead of the contest between man and horse being repeated as the reader anticipates, the horse is killed under Matty by the escaping outlaw, and the cowboy, having discovered that the latter is the girl's lover, lies to the posse as they ride up in pursuit, telling them he has killed Flash himself and so saves the girl's lover. And Matty himself finishes a hero in the eyes of the reader, for he has mastered the horse and forfeited the glory to which he is entitled, and chivalrously protected the girl.

This story makes use of a number of stock situations—conflict between man and horse; rivalry for the reputation of "star peeler"; card game, fight and murder; sheriff and posse in unsuccessful pursuit, etc. But these well-worn incidents are given a new twist by the adroit manner in which an adequate ending is afforded without recourse to a repetition of the riding contest. It affords an example *par excellence* of action writing in both narrative and dialogue—even the characterization is done "on the move."

While it goes without saying that not all Westerns go so fast or so furiously, action is a prime requisite. Sometimes it is one big scene as at the end of "*Fang and Fist*," (Far West) or again it is quiet action throughout as in "*Crazy Over Cattle*" (Far West); but always there is movement made evident to the reader by the writer's method of presenting his material.

A writer having accurate first-hand knowledge of the manner of life in some particular locality where adventure is to be found, should capitalize it by giving setting and atmosphere careful consideration, for the story which authentically portrays the country and the people of some remote or distinctive locality, be it Labrador or the Mexican border, has a much wider range of market possibilities.

The past history of the characters should not be dwelt upon in stories of this kind—one needs to show only what they are, not why or who, beyond the barest necessity of introduction. It is what they do that counts.

In "*Slippery Saddle*" not a word is said of how long Bill has been a rancher, whether Louise was born in the West, where Matty came from. There is not a phrase unessential to the development of the story.

The emphasis upon action makes plot of primary importance and puts a heavy burden on the climax, for the latter must be a satisfactory culmination of all that has preceded it, and no matter how villainous the people concerned, the right and high motives must triumph at last.

Practically all stories of adventure require some especial knowledge; cowboy yarns must be told in language which shows familiarity with the speech and terms in use among that fraternity; those of gold rushers presuppose authentic information which will enable the author to present a convincing picture; stories of the Northwest demand correct depiction of weather conditions and of modes of travel.

Characterization is done on the broad lines of definite types, as there is little time for finesse. This makes it easy to establish the status of each character, and then one needs only to have them perform consistently and effectively.

The approach to the writing of this kind of story is altogether different from that of the love romance or the society story or the mystery yarn, for the reason that the accent must be upon two features—plot and action. Without these, the best of character draw-

ing, the most unusual setting, the originality of the situations, will rarely carry it through.

But given a strong plot, knowledge of the conditions and types concerned, and the ability to present them in terms of direct action, the field is a wide and fruitful one.

Use of Conversation in Fiction

To Heighten Naturalness of Characters, Reserve Dialogue for the Culminating Moment

By THOMAS H. UZZELL

Former Fiction Editor of *Collier's Weekly*, and author of "Narrative Technique"

UNTIL "*The Sun Also Rises*" and "*Men Without Women*" raised Ernest Hemingway to the firmament of literary stars, it was an accepted fact that the use of conversation, to portray action which might be told by narrative, was the brand of the beginner. Of course, there had been "talky" stories before, notably the novels of Trollope and "*The Awkward Age*" of William James; but almost every one agreed that they were good despite the long dialogues and not because of them. Now the situation has changed. Hemingway is hailed as having created a new art form, and tyros now have a tendency to tell editors that they "don't recognize art" whenever the editor rejects one of their masterpieces because of weakness due to excess and aimless conversation. "Look at Hemingway," they say. "What are his stories but talk?" Then the battle of words is on.

Well, let us look at Hemingway since you insist. Here is the opening from his celebrated story, "*The Killers*."

The door of Henry's lunch room opened and two men came in. They sat down at the counter.

"What's yours?" George asked one of them. "I don't know," one of the men said. "What do you want to eat, Al?"

"I don't know," said Al. I don't know what I want to eat."

"Got anything to drink?" Al asked.

"Silver beer, bevo, ginger ale," George said.

"I mean you got anything to drink?"

"Just those I said."

"This is a hell of a town," said the other.

"What do they call it?"

"Summit."

"Ever hear of it?" Al asked his friend.

"No," said the friend.

I may be old fashioned, but I believe the first three pages of this story, admirable as the remainder of it is, should be compressed into one or two paragraphs of narrative—and that the story would be better for it. And to those who believe otherwise, let me point out that Hemingway's stories have not appeared in many American magazines and that the list of publications which carried the stories grouped in "*Men Without Women*" show a large percentage of small esoteric publications which pay very low rates.

Stories which require the use of excessive dialogue tend inevitably toward the stage, and need, in place of the strengthening narrative, the lights and curtains of the theater. And because of this I am expecting that master of dialogue, Hemingway, to burst upon us at any moment with a play. His tendency in that direction can be noted in the one-act play, "*Friday Night*," in the book of stories already mentioned.

Today is the age of experiment. In 1926 Frances Newman gave us a novel, "*The Hard Boiled Virgin*," without a word of dialogue. Following hard on its heels came its opposite, "*The Sun Also Rises*." We

may say, therefore, that anything will go, especially in the novel—if you make it good enough. For the novel, no hard and fast rule can be laid down, but the writer who would sell short stories consistently to the popular magazines not only should, but must master two rules for the use of dialogue.

Rule number one: *Do not use dialogue to explain the action, especially action which has occurred before the story opened, when you can use narrative.*

The chief reason for this rule is that its observance adds *naturalness* to a story. There is nothing more artificial in story writing than the conversation method of letting the reader in on what has happened to the characters prior to the time the author commences to tell about them. When in real life two characters are in a "fix" they talk, when they talk, about the method of getting *out* of their difficulty. A bystander would be completely at sea as to how they got into trouble unless he were to brazen in and ask; but an author will frequently attempt to let the reader in on the plot by having his people tell about it instead of telling it for them. To avoid the resulting shock of improbability, the author proceeds to sprinkle this explanation with irrelevant (so far as the story is concerned) commonplace. The result is that the story rambles on for a page or two or three before the reader arrives, bewildered and weary, at a point to which one paragraph of narrative would have carried him. And weary reading means no sales!

Even when the author is using dialogue to further action and not to explain it, he faces two distinct difficulties; and one of these is, again, achieving naturalness. When an author has but one style, and so can not make the conversation of his characters distinct and individual, he is prone to let them all talk as he would or, worse yet, as the book of etiquette (19th century edition) would have them talk. Let me give you an example of this latter type of conversation. I take it directly from a beginning student's story. And remember in reading it that it is a fifteen-year-old red-blooded American boy who is talking:

"'Ramund,' I replied to him sympathetically, 'I wish you good luck to meet your mother;

I know how much a mother means to a young fellow in life.' And I clasped his hand and said, 'You may always count on me and my mother as your friends, for I think a lot of you, Ramy, dear.'"

Shades of Tom Sawyer and Huckleberry Finn! Have you ever known a youngster, who was beginning to think himself a man and beyond sentiment, to talk like that? Never! Neither did the author; yet here we have involved stilted sentences for which there is no need. One sentence of narrative would have carried her over this rough spot without a bump and with accelerated speed.

Another benefit of using narrative whenever possible is that it lends to brevity. Why is it, when editors have repeatedly said that they prefer stories between 4,000 and 5,000 words, that an author will stretch his story to 8,000 words by the excessive use of dialogue?

I am going to pass on to you the advice of the American author whose novels are technically perfect, Edith Wharton. She says:

"The use of dialogue in fiction seems to be one of the few things about which a fairly definite rule may be laid down. *It should be reserved for the culminating moments, and regarded as the spray into which the great wave or narration breaks in curving toward the watcher on the shore.* This lifting and scattering of the wave, the coruscation of the spray, even the mere material sight of the page broken into short, uneven paragraphs, all help to reinforce the contrast between such climaxes and the smooth effaced gliding of the narrative intervals; and the contrast enhances that sense of the passage of time for the producing of which the writer has to depend on his intervening narration. Thus the sparing use of dialogue not only serves to emphasize the crises of the tale but to give it as a whole a greater effect of continuous development."

This brings us to our second rule for the use of dialogue. *When you use conversation, make it real.*

These climaxes of the story, as Mrs. Wharton calls them, where dialogue is used, test the author's ability to the utmost. You, the author, must ask two questions: what would the climatic situation I have created make of my characters; and, two, what would my characters make of the situation? The moment you find that your characters are talking not as they naturally would, but as you think they should to make the situation more effective; when, in other words,

(Continued on page 48)

of f
war
jects
easil
men
tion
case
sorel
hope
pend
will
the r

It
cess
quic
says,
tical
dure
many
prod
far a

Yo
more
art,
know
ing n
craft
that,
many
to tel
ways
by str
which
system

Letter to a Young Man Who Would Write

*Offering, Mainly, Advice on Collecting the Materials
of His Craft*

By CLAYTON HOAGLAND

DEAR WESLEY:

SO you have decided, at last, to sacrifice a musical career to seek your measure of fame as a writer! You have been so warmly devoted to the study of both subjects that I feel sure your decision was not easily made. But you express my sentiments exactly when you say that specialization in either music or writing is, in *your* case, very necessary. Your leisure time is sorely limited, and all the success you may hope to win as a writer or a musician depends very largely on how much time you will be able to give to either subject during the next five, or even ten years.

It is a slow process, this toiling for success in authorship by spare-time effort. But quick success, as our friend Holborn often says, is like some pretty girls—mainly optical illusion. You must be prepared to endure years of study and arduous work, and many discouraging hours before you can produce a *magnum opus*. But do I look too far ahead? Let us take first things first.

You ask me for advice on how to study more effectively the craft of writing. On the art, wisely enough, you seek no counsel, knowing any proffered by me could be nothing more than pedantic pish-tish. But on the craft—yes, something can be said to you on that, for to its study you must now give many days and nights. You would like me to tell you, I presume, something about the ways in which a writer can learn his craft by studying the work of others, and methods which will simplify his own work. It is my system of collecting and filing notes and in-

formation on the art and craft of authorship (chiefly on the craft), of collecting story plots and ideas, of studying technique, and finally, of providing one's self with a file of general material for reference and reading that interests you now.

Oh, but how often have I bemoaned the fact that I am such a systematic soul, because of the time that the keeping of a "morgue" demands. But then how often have I sighed fervent thanks to this penchant of mine for collecting the raw materials of the writing craft, because without doubt it has, time and again, saved me hours of laborious research, saved my good name, and provided me with a most effective mental spark plug.

The bulk of the information collected by me on the subject of writing is recorded in ordinary stenographic notebooks; but some of it goes best into loose-leaf binders and some into filing folders. Yet all of it is comprised within ten or twelve major divisions, each designated by a letter of the alphabet. That's the reason most of the books and magazines in my library are scribbled over, along the margins and contents pages, with J's and B's and F's and G's. I read with pencil in hand always and mark whatever words, phrases, passages or complete stories I believe worth noting or filing—mark them with the letter of the notebook in which they belong. On my desk is a bulging folder of clippings and beside it a pile of periodicals—all marked, unfiled stuff. But I do not stack up this material until it topples over and upturns the inkwell. I set

aside one hour of an evening every two weeks for filing, which, I find, is quite sufficient.

One of my notebooks I shall some day bind in embossed leather and gold, so precious has its contents become. It is dubbed simply "A—Notes on Writing," but it holds hundreds of excerpts and clippings from books and articles on every phase of the art of authorship (hardly anything on the craft)—some of its entries being nothing less pretentious than words of wisdom and counsel from such masters as R. L. S. and Lafcadio Hearn, Schopenhauer and Sherwood Anderson, copied from their literary essays. Page after page sparkles with thoughts and observations and advice on the planning of one's work, on the cultivation of style, on reading for writers, on plotting and characterization, on realism, rhythm, and color. In short, in this notebook I have treasured up the best from every book I've ever read on writing as a career and as an art.

But for notes on the mechanics of the craft you must be referred to my other notebooks. I keep two books for plot ideas: one for original inspirations (if there be such things), the other for newspaper plot germs; this latter containing, as you can readily divine, suggestive clippings from the news; the variety of subjects depending on one's "nose" for plot material. And besides these two, a note-book of original themes for articles, with a note of the publications for which each article would be suitable.

My collection holds another set of notebooks for data on technique; a subject which, because it fascinates me, I have studied laboriously, against warnings from past masters and present professionals. I heard Konrad Bercovici declare in the course of a lecture that his secretary might have been an author if he had been less preoccupied with technique. But I insist, technique is a fascinating study and not without its practical aspects.

I gather from books, for instance, their striking phrases: "struggles of the inner eye," "the uncommunicating muteness of fishes," (those from Lamb); "stain the silver mirror of a dream" . . . such gems from the phrase mongers of all literature I

have culled and copied into a handy little book, from which I read aloud now and then to sense the pure music of language and to catch, perchance, the elusive knock of making my stumbling pen scintillate with such nitent bits of prose.

I keep a note-book of *descriptions* copied full length from Conrad and Dickens and Dostievsky and scores of other master word painters. I keep my lively book of *characters*—tramps and thieves and maiden aunts whom I have met and known; and in this book I record also the names of books and stories in which examples of good characterization may be found. Some instructive models of technique I have also filed in a bulky folder of short stories clipped from magazines, cherished because of some felicity of style or excellence of plot or characterization. I love technique! But don't let it lure you away from the main business of writing, which is writing *thoughts* and not mere words and phrases, not mere prose.

As a source book on the general subject of authorship, I have compiled a special *bibliography* of books and articles about writing, and I keep stacks of book catalogs and publishers leaflets with such books checked in red pencil. A few of these volumes are on my shelves but literally tons of them are still in that limbo of "books to buy." And, of course, whenever I buy and read a new book on writing, my *Notebook A* gains several pages of entries.

Closely related in purpose to this collection of notes and clippings on the art and craft of authorship is my general *reference file* of articles clipped from magazines and newspapers, on every subject in which I have ever been interested, or upon which I have written or hope to write. This file is actually a morgue of the most interesting articles I have read.

You had better compile also, my dear Wesley, a huge scrap book of "unfamiliar quotations" culled carefully from your own reading—epigrams and brief extracts from all the finest literature that swims within your ken. A large loose-leaf binder is the handiest receptacle for these; and you will find that the very act of copying them from

your books will so impress them on your mind that they will ring in your ears and sound more familiar than the more famous quotations in Bartlett's; and they will possess the added quality of being of your own selection.

I have tried to write cheerfully, encouragingly, on this enticing subject, but I fear, on reading over what I have said, that the project may awe you by its magnitude. The source of most of this data, you have noticed, is reading, of which you do far more than I—but you will wonder: "In this lovely process of clipping and copying and filing how under the sun can I keep in step with my reading? Will not my note-book always

be far behind, and I copying today from a book I read five weeks ago? There is so much other work to be done if one is to write!"

Take heart! Of course, your copying never can catch up with your reading; but never pray that it will, for were that miracle to come to pass you would say that your file was at last complete; you would collect no more; and your collector's instinct, unexercised, would soon atrophy; your note-book file would seem like a cemetery of dead ideas, and you would turn to it no more for the words of your masters and the music of their language; and your writing, nay, even life itself, would lose something of its zest.

Tarkington's Advice

Valuable Thoughts for the Beginner by a Master of Fiction

By WILLIAM M. WILLIAMS

IT ISN'T enough to sit down before your typewriter and pound out story after story. Even if you eventually land a story with a big magazine, it isn't enough to insure your success.

You must study people. You must learn what people do, what they love, what they hate, what they think about. If you are not interested in people—for themselves—you are not likely to succeed as a writer.

These are observations of Booth Tarkington, successful novelist and short story writer, and were voiced recently while he was enjoying a brief vacation in the South. Mr. Tarkington knows something about the trials and tribulations that beset the young writer—the chap who hasn't arrived and who is beginning to doubt whether he ever is going to arrive. Mr. Tarkington confessed that he accumulated an enormous pile of rejection slips during a period of five years. Even after he succeeded in selling his first story

he didn't find editors clamoring for more. He found that his arrival at what he considered the heights of Parnassus had not caused any perceptible uproar among the mortals who pore over manuscripts and toss them heartlessly into the outgoing mail.

"One swallow certainly does not make a summer—not in the business of writing. A sale may show that a writer is on the right train, but it doesn't indicate that he has reached the station."

Mr. Tarkington believes there is no short cut to success. One must go through the mill of experience, must plod up the hill alone, must work on undiscouraged by failures, undismayed by bulky envelopes which the postman persists in leaving at the door.

"I had nobody to help me very much," Mr. Tarkington explained. "James Whitcombe Riley was an intimate friend, and he offered me constant encouragement; but Riley was a poet and did not understand the

requirements in the realm of fiction. I just had to forge ahead as best I could. I studied the markets. I studied the old masters. I wrote constantly. But, above all, I studied life and people."

Referring again to the inadvisability of concluding that one successful invasion of the columns of a big magazine is proof positive of success, Mr. Tarkington advised young writers not to plunge into the stream without a life belt attached. The life belt to which he referred was "income from another source."

"Unless a young writer has an independent income, it is extremely hazardous business to cut loose from all ties, just to write," he explained. "As a gesture it is noble enough. It shows laudable ambition; but it doesn't always show common sense.

"If I hadn't had an income from another source, my early struggles would have been discouraging in the extreme. I would have fallen by the wayside, probably."

Mr. Tarkington's advice to a young writer who has to earn a living is to find employment as congenial as possible, with hours as convenient as possible, and then devote all spare moments to writing. Young writers make serious mistakes by cutting loose from "a sure thing" for something that is problematical.

"The trouble with this writing business," said the author of "Penrod" and other famous stories, "isn't that it demands hard work; hard work isn't enough. There has to be a continuous flow of creative energy, and every one who wants to be a writer doesn't possess it.

"A writer may score a hit with one story, or even with one book, and then never be heard from again. His energy may have flagged, or his well of ideas may have run dry. Or his creative energies may have found themselves suddenly flowing into different channels."

"Is writing, in itself, sufficient training for the writer?" Mr. Tarkington was asked.

"No," was his reply. "Writing requires a great deal of thinking; much study. It isn't enough to have an idea for a story and then plunge into it. One must know how to treat that idea. Where must one go to learn this? How shall one treat one's material?"

"No writer can ever succeed who doesn't understand life. The first duty of every person who aspires to write is to study mankind, to learn its foibles, its psychology, its battles with fate.

"I have spent a great deal of time studying types and character, and I must admit that it requires a great deal of energy."

The path to literary glory is paved with rejection slips. Mr. Tarkington is convinced of this. A few writers may not have to scramble along this path, but for the great majority it is the only trail.

"I can not give any prescription about how to prepare a story," he said frankly. "There are as many ways to write a story as there are human beings. No one of us ever approaches life from the same angle. If I were asked to give a young writer a prescription, I should be at a loss. There is no cut and dried rule to follow. Once one has gotten an idea that one wants to work out, the best way is the way most congenial to the temperament of the individual trying it.

"When I get an idea for a story I think of it all the time. It grows on me. It takes shape. Sometimes the end of the story comes; sometimes the beginning. I remember writing the next to the last chapter of one book first simply because the idea came into my mind and there were details fresh for recording which would have been lost had I waited.

"I try to see life as it is but with respect for the beauty and the humor of it. If I were to state the greatest fault with the young generation of craftsmen, many of them extremely clever, I should say that they are too patronizing. Imitating Sinclair Lewis and Mencken, as they do, they miss the method of both men. They affect irony and sarcasm, but they contrive only to be patronizing. They give the impression that they are sitting on the throne, apart from life, and laughing at it. My idea always has been that one does much better by loving humanity—as Mark Twain did, as Howells did."

Tools for the writer?

Mr. Tarkington uses a drawing board, beside which he places a long line of neatly sharpened pencils and a stack of paper.

That is all.

Helping the Trade Paper Editor

Why the Writer of Trade Articles Should Change Places With the Editor

By K. F. ARMISTON

IT IS safe to say that if every trade-paper writer could sit in the editor's chair for a day, the general run of contributions in this field would show not only decided improvement but an improved percentage of acceptances for those who made use of their powers of observation.

For instance, they would understand the trade paper editor's feelings when he looks over the daily batch of newly-arrived manuscripts of every length, and almost every type—from "fillers" on up to five times the length of the longest article he publishes. Many of these only remotely approach the field his magazine serves. Many are erratically prepared and typed. Is it any wonder, then, that he feels like shouting with joy when a manuscript is found that happens to come close to what he wants?

Suppose you knew exactly what he wanted, and could prepare your offerings via the "inside" track—much as he himself shapes those he finally selects, to be set up by his compositors; wouldn't you have a decided advantage?

Now, here's the funny part of it all. You can know this, can so prepare your manuscripts that their arrival will be greeted with surprised gratitude—nay, with prompt acceptances in the majority of cases. How can you do this? Simply by studying a copy of the magazine to which you intend submitting material, and then preparing your manuscript in as closely as possible the form and length of those published—assuming, of course, that you have gathered the necessary subject matter. Thus you can help the editor—and yourself.

If the maximum length of that particular

editor's feature articles is 1,500 words, don't make yours 2,500 words long. If the publication is devoted to the raising of chickens, don't send it an article on ostrich-farming. And if the articles usually carry an introduction, try using one of similar length over your own; the same goes for subheads, etc. In short, make the use of your article by that editor so convenient that he can hardly afford to pass it up. Besides, your evident intelligent observance of his style of presenting material to readers is bound to make a lasting impression upon him. It is your best entrée and future sales aid.

Some writers may argue that a too-close adherence to one publication's style restricts the manuscript's market. True. But it is also true that the more-successful writers follow the specific-form method. Likewise, it is true that many an article loses its force and has its chances of selling greatly reduced because the author tried, while writing it, to blanket a half-dozen publications in that particular field which he had in mind. As a result, the article probably *almost* fits them all, but does not quite convince any one of those editors that it was written for him. Better sharpshoot and miss occasionally, rather than to waste a lot of buckshot trying to hit the bull's-eye.

Another important consideration is the peculiar "slant" or policy a certain publication may favor in treating the news in its field. One publisher may adopt a conservative style; another, an aggressive, critical program. One may deal with technical angles entirely; still another may specialize in a different branch of the industry—sales promotion, for instance. Here, again, the wise

writer will try to place himself, mentally, in the position of the editor, with the problem of providing the type of articles desired for his readers.

It is because of the difficulty in obtaining just what they want, that some trade publications state that their own staff supplies all their material. However, even these publications sometimes can be sold to by the writer who closely observes their particular requirements and style as indicated by a careful study of their contents. In my own case, I submitted material to a trade publication which was listed as not buying outside, and yet sold to them regularly from the first. In fact, it was not until they had bought a number of my articles that I saw their market notice to the effect that their own staff supplied all their text.

One question that often puzzles a writer is whether he can afford to continue writing for low rates—say, a half cent a word—and find it profitable. This problem depends to some extent on the mechanical end of his production; on whether he re-writes his material. That is, whether he first writes and corrects with pen, pencil or typewriter, and then types it over finally for the editor.

Where the rate of payment is higher than a half cent a word, the latter method probably should always be used—unless the writer is fortunate enough to possess the skill and command of technique to put his thoughts down in near-perfect form and sequence the first time, typewriting as he conjures, so to speak. It is at the low rates that the cultivation of a certain amount of this skill to write acceptably in the first draft may solve the problem, for it does mean a tremendous saving of time.

But, to get back to our key thought, it certainly does pay to feel that you have been elected to the post of a sort of assistant to the editor of the publication at which you may be "shooting." Fill that post well; write as nearly what you would wish prepared for you if the responsibility of buying and editing that material for publication were yours. Do this religiously and, if you have any ability at all, you will find your ratio of acceptances increased, and your

reputation with trade-paper editors raised a hundred per cent.

This matter of "reputation" is of more importance than many writers may think. A writer may not be at all famous in the sense that we usually understand that word, and yet have a valuable reputation for dependability and sound judgment among a select circle of editors. Or he may have a less desirable reputation among them for haphazard writing that always needs patching and trimming, if, indeed, it can occasionally be used. Trade paper editors in particular are seeking and appreciate writers whose material is well enough prepared to lift some of the burden of detail and worry of selection off their minds. Train yourself to fill this requirement, thereby earning the confidence and support of these editors whom you thus assist through intelligent effort.

HACK writers and trade press writers who have to illustrate their articles with drawings will find that a pen called Joseph Gillott's Crow Quill is excellent for making fine ink drawings. The pen point and holder (a special one is needed) cost only fifteen cents. The pen point is very fine, and makes thin, clear lines. At least twenty-pound bond paper should be used for the drawings; so they will not wrinkle. It is best to fasten the paper, to a drawing board with thumb tacks to keep it from slipping while the drawing is being made. The drawings should be made with a pencil and ruler first; and then inked with a Crow Quill pen and waterproof India ink. The pencil lines can be erased and the paper cleaned with a gum eraser. A neat, clean drawing makes a big impression on an editor, and will do much to sell an article.—Charles Felstead.

TRY THIS

IF things aren't going well, the best method of finding out why is to keep records of everything you do. Don't try to remember; details fade from the memory. Get it all down in black and white, and you'll be surprised at the amount of material you will find available, material that you would have forgotten otherwise.

Making Money

How to Get the Utmost Value From Every Idea

By J. E. BULLARD

A PERSON who wants to make money by writing would do well to study the methods used by successful business men to make money. The largest and most prosperous stores in any city always do two things.

First, they spare no effort to find out what people want. Second, they turn their stock of goods just as fast as they can. The best results are always secured from a high rate of turnover. In other words, not allowing any capital to lie idle that can be made to work.

A way of illustrating this business lesson is in the mileage cost of an automobile. Buy any car, drive it for only five thousand miles a year, keep it for five years and then sell it and it will be found, if one keeps an accurate account of all costs, including the cost of housing the car, interest on the money invested, repairs and all other items, that the mileage cost is high. The only way to get the minimum mileage cost is to buy a car and keep it running night and day until it is worn out. Drive a car at thirty miles an hour constantly until it is worn out and the mileage cost is going to be down around two cents a mile rather than from five to ten cents a mile as is the case when the same is driven but five thousand miles a year.

One reason why many a writer who can produce really good stories or articles fails to create a demand for his output and make money at writing is because when he creates a good character or finds a good idea he does not make the best possible use of his material. The character is used for but one story and then placed on the shelf. The idea is not worked and reworked until it is exhausted.

Look at the most popular writers of the day. Who are Tish, Scattergood, Judge Priest, and other well known characters? They are the creations of popular authors and they are characters that have made these authors popular and who have earned large incomes for them. Had Irvin Cobb used Judge Priest in but one story fewer people would be familiar with this character and Mr. Cobb would not have made the reputation he has for himself. The name of Conan Doyle immediately suggests Sherlock Holmes because this character has worked so long for Mr. Doyle.

Tish has done a lot to help Mary Roberts Rinehart sell stories in which Tish is not a character. It is noticeable indeed that the heroes Clarence Buddington Kelland is using in his present stories are all very closely related to Scattergood. They may be of different ages and different types but there is certainly a very close blood relationship. Scattergood has earned a lot of money for Mr. Kelland.

Once an author can create a character readers like, his future is assured. The character takes care of that. It is more profitable to create one really worth while character than dozens that are mediocre. Therefore, one of the first essentials of success is to study characters, try to discover just the type which will make the greatest appeal, study people in order to make the character real, one that seems to the reader more real than the author does himself, and then use that character in all stories written.

When an author has a really good character working for him and when he keeps that character working all the time, he finds his income increasing by leaps and bounds and his popularity spreading to such a de-

gree that he no longer needs to fear rejection slips. The right kind of a character always kept busy will make any writer famous.

Much the same holds true of ideas. There are very few ideas used in but one article which will pay for the time, effort and money expending in discovering that idea. If every article a writer prepares was original in the sense that the idea and every bit of the material is used for that article alone, most writers would have to do their writing in the poor house.

The net profit is determined not by the price received for any one article but rather by the number of times the idea can be used. A good idea is perhaps developed into an article for a popular magazine. At the same time the idea and the material can be re-vamped and sold to a number of different trade papers. Perhaps a half dozen or a dozen different editors will buy articles based on this idea and material.

Each of these different articles require anywhere from a half hour to an hour to prepare. After one feature article has been carefully worked up, by-product articles can be turned out at a high rate of speed by an experienced writer. It is merely re-write work. No time has to be spent gathering material.

Suppose ten articles are sold in the trade paper field and it requires an hour each to write them. The prices received will vary from say eight dollars to thirty dollars. The average will probably be around ten dollars. By using that idea in the trade paper field then an extra hundred dollars is earned for ten hours of extra effort.

After the idea has been used in the popular magazine and in the trade paper field, it may be found there is room for it in the newspaper field. Some of the Sunday newspapers with magazine sections may buy articles worked up from the idea and material. Then the last use may be utilizing the material in fiction. A good story may be made out of the idea and material that has been gathered.

One mistake, however, must be avoided. Do not use the idea and material twice in the same manner. Every idea has many

sides. The same material can be presented in many different ways.

As an experiment, a writer delved into an engineering hand book and compiled from it some data on heat. He wrote an article based on this data for an electrical paper. The article showed by means of facts and figures that electric cooking would be the cooking of the future.

Using exactly the same original data, he wrote another article on gas. This article showed by means of the facts and figures used in the electrical article that gas was the logical fuel for cooking and that there was no fear it would ever be replaced by any other source of heat for cooking purposes.

The idea was the same back of each article. In one article one side of the idea was used. In the other the reverse side was used. There are always at least two conclusions to be drawn from any data. Usually there are many more.

There are always at least two ways in which material may be presented to reach the same conclusion. Usually there are a great many more ways of presenting it.

A good mathematician will be able to figure out the exact number of opportunities for using any given idea. The result of his calculations is often surprising. By combining just a few ideas in different ways, presenting them in a different manner each time, using one side one time and another side another, there is material for thousands of articles and stories.

When one makes a careful analysis of all story telling material he discovers it is very limited indeed. There are only a very few dramatic situations that can be used. There are still fewer which are popular with authors, yet printing presses are kept running day and night printing the stories that are accepted. There are stories that barely miss acceptance and may yet be sold which swell the total to an amazing degree.

Usually it is not ideas and material a person needs but rather the facility to use what he has at hand. In the average room there are enough ideas to keep a person busy writing the rest of his life, if he will just pin down these ideas and make the most of them. The trouble usually is that a person

does not see clearly what is closest to hand. As a result someone else uses it before he gets around to do so.

"Write what you know about" is good advice not only in that it means one will be able to write better but that he will make more money. Master one single subject and the knowledge acquired will supply one with a life time of material. Get thoroughly acquainted with one single character, learn to know that character better than you know any living person, and that character will make hundreds of stories sell.

Create a different leading character for each of these stories and no writer can know his characters so well. Consequently his stories are not so good and fewer of them sell. It is a case of knowing thoroughly what one writes about by using the same idea and material over and over again until it becomes a part of the writer himself. The last time he uses it he is pretty sure to find it has a greater appeal than it had the first time. He has learned how to make it of extreme interest to others.

Manuscripts

The Correct Way to Type and Submit Them

By EDNA HERRON

A WRITER, like anyone else engaged in making a living by selling a commodity, must learn how best to present his material in a form calculated to impress his purchaser favorably. The editor is a purchaser; he buys manuscript for resale to the subscribers of his magazine. To aid him in his selection of material, he has gradually worked out a form in which he desires manuscript to be submitted to him in order to facilitate his reading and his judging. The first step in successful manuscript selling is, then, the preparation of that manuscript in the form demanded by editors. This form is simple and should always be used in typing final copy for submission in the mails.

On the first page place the author's name and address, single spaced and blocked (either typed or stamped) in top left-hand corner. Opposite in right-hand corner, place number of words in manuscript, thus: 3500 words. In short work it is advisable to state the exact number of words rather than the estimated number. Under the number of words, if desired, place: "First American Rights only offered. All other rights reserved." Leave generous space above the title, at least three inches, which brings the title above fold and the first line of story

under it. Title should be evenly centered, all caps, and no punctuation. Two double spaces below, begin first paragraph. If a different name appears under title, prefix the word *By*, using no punctuation, and then leave two double spaces between name and body of story.

The manuscript should be typed double space and all pages numbered except the first. I think the middle of the line is best, though some prefer to have the figures appear in the right-hand top corner. Some, too, desire the author's name, or title of the story (sometimes in all caps) to appear at top on each page of manuscript. This practice is not generally approved, and personally, I think it is a great waste of time, for the reason that it breaks into the story at the top of each page, and is wholly unnecessary.

Paragraphs should begin nine or ten spaces from margin. (I prefer nine.) Paragraphing plays a very important part in manuscript copying. It should be intelligently done, not haphazardly, as to the general body of the story, while the paragraphing of dialogue is a study in itself. The best way to get this is to study the printed page. Note that each speaker has a paragraph of his own. There are exceptions, but this is the

general rule. The preferred margin is one inch all around, except top of first page, as noted.

In the business of writing, it is very easy to forget the important little quotation marks, or half of them, leaving the reader to figure out for himself where the speaker begins or leaves off. Remember that what "he said" or "she said" must be designated in every instance and quotes within quotes indicated by the single mark throughout. It is well to study the different publications, especially those to which you expect to submit your story, for individual preferences. They have different styles. Some object to the dash, preferring short, crisp sentences, while others overwork it.

In manuscript typing the interlineation is not tolerated. If a word or phrase is omitted, the page must be rewritten. Unless, of course, the mistake occurs at the end of a line where it is possible to make the correction on the line without detection. If an occasional erasure is necessary it is possible to make it almost imperceptible. There is such a thing as an artistic correction as against a slovenly one.

These are all important, but a page may be correct in all these particulars and still fall short of perfection. It may lack the "finished touch" which the well typed page possesses. At first it is hard to put a finger on the trouble. Possibly there is an unevenness of touch, resulting in dim and heavy letters reposing side by side, or a sliding line, or uplifted capital caused by the lingering finger touch. There may be one space left after the period, instead of two, a crowding here and there or too much space at the end of a line. There may be a word separated at the end of a line which doesn't look well separated, even though the syllables are intact. Some words may be separated without disturbing the sensibilities, though the rule is never to separate a word at the end of a line unless it is necessary for appearance's sake.

Again, a page may be perfect in itself, even to the "finished touch," and yet the manuscript as a whole leave much to be desired. There may be a lack of uniformity throughout. The first few pages may have a beginning margin of one inch, the last

page one-half inch, while the middle page margin may be two inches. The paragraph line may vary all the way from seven to fifteen spaces, while on some pages the last line may reach the bottom edge and on others leave space for two or three lines below. If chapters occur, some of the titles may appear in all caps with two double spaces below while other chapter titles are written in small letters with one double space between title and story. This lack of uniformity spoils the appearance of the work as a whole and is a great handicap in estimating the number of words on a page, while with a little practice it is just as easy to conform to the simple rules for typing script and vary from them not at all.

Uniformity extends also to the spelling of proper names, and especially to dialect. If the name of the country home of the heroine is Wildmoor, don't in the stress of writing call it Wildmore. Or if a character begins by using the word "ain't," don't let him switch off to "hain't" for no reason at all. It is a good plan in the beginning to make note of such words and keep the memoranda for ready reference as you go along.

In short fiction, change of scene is denoted by leaving at least double the usual space between paragraphs. Stars or dotted lines or dashes are not necessary and are not approved. You will sometimes notice in magazines that after such space the first two or three words are written in all caps, which simply call attention to the different setting, and this practice is sometimes followed with advantage in typing the script. Of course, in book manuscripts or longer fiction this is taken care of by chapters. In that case Roman numerals are used. Heading of the chapter appears double spaced below, all in ordinary type.

When the script is typed and perfected, for a re-reading may possibly disclose some errors that have crept in, before folding, place a blank sheet on front and back to protect it. It isn't necessary to send a letter to the editor, but if you do, make it short, and fold with the manuscript. Weigh the envelope and enclosures and be sure to attach sufficient postage, especially to the out-going envelope. Attach the return stamps to the return envelope as it is not advisable to send

them loose or to stick or pin or clip them to the manuscript or letter. Do not clip your manuscript, for two reasons: the editors generally do not approve of clips, and they seriously mar the page.

After all this preparation and before mailing your story, make a careful record of the transaction. On the index card, or substitute therefor, write the title of the story, name, and address of magazine to which it is submitted, and note where this information was found if not a well known publication. This is important sometimes later on if complications occur. Note on

card the number of words, date of mailing, and any other necessary information. After a sale it is a very pleasant duty to record the fact, amount received and date of publication. This record is a very important part of the business, especially if several manuscripts are kept in the mail at one time.

And when a manuscript is mailed and the transaction recorded, it is recommended that the writer turn his attention to a new story. Then if the one that is mailed comes back, you can make a new sending entry on the index card and forget your disappointment in the joys of preparing a new manuscript.

Writing for Juveniles

Feature, Information and Curious Articles

By STANLEY STOTZ

IN perusing the list of possible subjects for this installment of the series, it occurred to the writer that a salient line to recommend to the beginner (or embryo) would be the feature, curious and information article.

1. *The Feature Article.*

It is rather difficult to set any fast rules as to what is considered a good feature; each editorial room has its own ideas about this. There are so many interesting topics that can be treated in a novel and unique manner, and which will find a ready market, that it might be a detriment to the beginner to say that this or that will or will not make a good feature. (Treading on thin ice is not my *forté*—I have been asked to state what I *know* about writing for children and I hesitate, therefore, to make any statement which might later draw fire from the initiate.)

The word "feature" is (or should be) potent enough in itself to prevent the writer submitting articles on trite or "flat" subjects. David C. Cook, Jr., managing editor of the David C. Cook Publishing Company papers for boys and girls, sums up the re-

quirements of a good feature article as follows:

"These should be from 500 to 1,000 words in length. Each should be illustrated by from one to four (clear) photographs, by drawings or by suggestive sketches to guide our artist in making drawings.

"Many articles received, deal with interesting themes, but treat them in a dull and uninteresting way. Curious, surprising and marvelous facts are passed over with little notice or told in such an every-day manner, that the reader is little impressed by them.

"Write as if you were enthused with your subject and were talking to the boy and trying to interest and enthuse him. Look for the facts which are unique or startling and play these up big in your article. By striking comparisons and realistic descriptions make such facts stand out. By various devices, appeal to the boys' interest in the curious, marvelous, gigantic or unusual. Be sure to start out with statements that will arouse the boys' curiosity and interest. Make these a sort of advertisement of what is to follow. Then tell your 'story' in a

popular, thrilling way. For it is as possible to put atmosphere, action, suspense and thrill into the information article as it is in the short story.

"Such themes as the following may be treated: (Note—These themes are merely intended to be suggestive of material desired.)

"Modern Scientific Marvels.—Inside of an automobile factory. The world's greatest stationary engine. How locomotives are made. Mammoth electric signs. The twenty-story passenger elevator. Electrically-driven ocean liners. Airplane wonders.

"Great Construction Feats.—The romance in construction of great bridges, viaducts, dams, canals, mines, ocean liners, railroads, subways and skyscrapers. How mammoth structures, partly destroyed, have been rebuilt. Raising wrecks at sea. Wonderful structures of past civilizations.

"Scientific Experiments.—The wonders of wireless, liquid air, gyroscope, chemistry, electricity and magnetism, as shown in unique and startling experiments, which are explained so simply as to be understood by anyone.

"Latest Inventions.—To aid transportation, industry, protection of life and add comfort to living. Modern scientific toys. Devices for sports and amusements.

"Modern Industries.—The kitchen of a great restaurant. How a modern city hotel is run. Management of a skyscraper. The ocean liner. The modern newspaper. How Bibles are made. The up-to-date department store. The gigantic mail order houses. How breakfast foods are made. How adding machines are made. How baseballs are made. Our great rolling and steel mills. Inside of a great ice plant. Running a railroad. How modern transportation is handled.

"Adventuresome and Unique Occupations.—Fighting fire on land and sea. Capturing wild animals for the zoo. Life of a steeple jack. Laborers on the modern skyscraper. The animal trainer. Farming alligators and reptiles. The explorer. The Alpine guide. The lifesaver. (Photographs and incidents will make such articles of especial interest.)

"Catastrophies and Strange Mishaps.—

Such as those resulting from flood, fire, earthquakes, tidal waves, cyclones, lightning, volcanoes, icebergs, explosions. Great construction work that has crumbled or fallen down because of some oversight or poor workmanship. Strange and humorous accidents that have occurred to airplanes, automobiles, trains, steamships, submarines, etc. Awkward and startling situations of almost any sort that may be given a scientific turn.

"Avoid gruesome facts which have to do with loss of life. Strive to teach the value of honest workmanship and caution.

"Exploration and Adventure Feats.—Around the world in an airplane. Trip to the pole by airplane. Adventures in wild or savage parts of the world. Visits to great volcanoes. Mammoth caverns or underground cities. Exploration of past civilizations."

When reading the above excerpts, please bear in mind that Mr. Cook is writing for his publication, *The Boys' World*. *The Girls' Companion*, *Young Peoples' Weekly* and *Countryside* are also published by this company but the requirements are almost identical, the subject matter, of course, must conform to the type of readers that each caters to.

The writer, during the first few months of this year, has written articles dealing with topics ranging from the Origin of May-Day and May-Poles to the story telling of the first lighthouse. A short outline of the history of tennis recently brought a check from the editor of *Boy Life*, of Cincinnati.

An instance of the abundance of ready juvenile material surrounding the average writer, consider Louisville, where this article is being written. There are many interesting and unusual things in this city which may be treated, i. e., an exiled king of France once had his abode here, the largest balloon manufacturing plant is located in Louisville, across the river (but visible from this side) is the second largest clock in the world. It was the largest one up to the time of its removal to this city, and there are many other subjects suitable for treatment as features. This wealth of material is paralleled in other localities, as well. It is only necessary to keep your eyes and

ears open and when something unusual strikes your fancy, write it up.

History, too, is full of material which adapts itself very well to this type of writing. Often when doing research work there crops out something unique and unusual. These should be noted and, when time affords, worked up into articles. For example: When the writer was delving into the origin of May-Day (as mentioned above) enough material was found to make quite a few other interesting pieces. Although the subject matter treated was similar, still it was possible to write several articles and not treat any one of them in the same way. A half-day's research resulted in the following:

Why We Celebrate May-Day (children up to 10).

The First May-Poles (children up to 8).

Curious Facts About May-Day (boys and girls over 10). (It should be added that none of the above duplicated the other). There was plenty left over for more articles which will be treated at a later date.

There is no dearth of material in this particular field of endeavor. The emphasis should be placed on the manner in which it is presented.

2. The Information Article.

It is often rather difficult to distinguish between the information and feature article. However, it is better understood when we say that the information article usually delves into the "why" of certain customs, habits, usages, and so forth. Probably the reader of this article will recall having seen on various papers and documents the phrase: "Witness my hand and my seal." How many have stopped to consider what this really means. Documents of today have neither hand nor seal affixed but there was a time when they did appear on legal papers. Instead of the signature (as is the custom of today) the nobles of another day pressed their hands on paint or ink and then made an imprint on the paper, after which they pressed the imprint of their signet rings into a globule of sealing wax. This purely "informative" article (written up in a very different style) was sold by the writer to the *Boys' World*. Stories dealing with the ec-

centric habits of athletes: What does the champion runner eat? How did the young lady who swam the English Channel prepare for this feat? Did Lindbergh "feel" that he would cross the Atlantic, or was he just lucky. And so on, *ad infinitum*.

3. The Curious Article.

These usually deal with the curious animals and birds in Nature. Out of the way villages and countries. Oddities of all kinds. Anything that is likely to excite the curiosity of boys and girls.

THE WRITER'S QUESTION

By O. M. SLAGER

(Apologies to Wm. S.—)

To write, or not to write; that is the question:

Whether 'tis nobler in the mind to suffer
The rejections of knowing editors,
Or to take labor of a different kind.

And by such application to end financial troubles?

To write no more; and, by that promise to end

The heart-ache and the thousand natural shocks

The Author is heir to.

To fail, to give up thus; may one not dream
Of checks that might have been;

And once again take up the scribbler's art;
And pay respect to critics who will pause
To tell us write and write, and out

Of weary life, weave fiction that reflects
The knowledge that patient merit brings;
For who can tell the unknown of today,
May win the prize, and stake tomorrow's
fortune.

Thus conscience drives us on to toil,
And rather bear those ills we have;
Than fly to things of ease, unworthy spoils:
That cast out thought, and change good
resolution.

With this regard for enterprise, and honor;
Humbly I take to action, and revise
The manuscripts I soon will re-deliver.

HE IS a wise writer who recognizes a firm but courteous, "No."

The Writer-Photographer's Field Equipment

*Inexpensive and Handy Accessories that Add to the Efficiency and
Pleasure of the Writer's Photographic Work*

By A. H. BEARDSLEY

THE long days and bright sunshine of the summer months have their effect upon the photographic activities of writers as well as of the vacationist who has a limited time to spend in the great outdoors. In the case of the writer, it should not mean that he is taking up photography after a winter of inactivity but rather that he is redoubling his efforts to make the most of the opportunities which the summer months afford. With modern equipment photography is a year around source of income to the progressive writer. To him each week and month of the year holds special opportunities which lend themselves to his development as a writer and as a photographer. To be sure, we must admit that it is more comfortable to make pictures in the summer time and that in many localities there is more life and color to photograph; but I do wish to state that the use of the camera should never be limited to the summer months, if the writer wishes to increase his income.

Recently a number of my correspondents have asked me to give them some sort of an idea of what I should consider to be a good general field-equipment for the average writer's use during the summer. So far as the camera is concerned, there is not much more that I can say than I have already suggested in these articles. The selection of the camera is first, a frank self-appraisal with regard to photographic knowledge and one's will to master the camera. If the writer has little photographic knowledge and is not willing to acquire any, the most expensive and

elaborate camera in the world will be useless in his hands. On the other hand, a very modest outfit in the hands of an alert, enthusiastic worker will produce amazing results. Then, too, the matter of cost is a serious question with all of us. However, I repeat what I have said many times: The wisest procedure is to purchase the best camera that one can afford. Special emphasis should always be placed on the quality of the lens. Far better to omit attractive accessories than to have them and use an inferior lens. After all is said and done, it is the lens that does, or does not, get the picture.

With regard to size of picture that the camera should make, let me refer my readers to earlier articles in this series. For general use I suggest 2¼"x3¼", 3¼"x4¼" and 3¼"x5½". There are several other sizes which I have described in detail before; but the three here mentioned seem this year to be more popular than ever. Perhaps the outstanding merit of these sizes is that roll-films for cameras which make these pictures may be obtained virtually wherever photographic supplies are to be found. This is a very great advantage. There is no question in my mind that for the average person the use of roll-film is best. For those who will take the time to master film-packs, cut films and plates let me say that the effort is well worthwhile. Each is important for specified work or when making pictures for scientific or industrial purposes. Incidentally, it is a good plan early in one's photo-

graphic career to decide once and for all whether or not we shall see how easily we can get by with our photographic work, or how well.

The real purpose of this article is to call attention to several very helpful accessories which the writer will find to be of service. These accessories may be obtained for cameras of all sizes, types and cost. Therefore, no matter what camera is used, it is merely a case of getting the right accessory for that make and model of camera. The first accessory which I suggest is a good tripod. Yes, I know that many will protest and declare that they will not be bothered with one, and that they never make time exposures or interiors. Nevertheless, I still suggest that every owner of a camera should have a tripod. By this I do not imply that he should use it for every exposure or in places where its use would make him conspicuous or cause embarrassment to others. However, out in the fields and woods, he will find that a tripod will often be a very great help. As for the bother of carrying it most of us have cars or ride in the cars of others; and, then, there are many excellent collapsible and metal tripods which are light in weight and take up very little room.

Next to a tripod I would suggest a clever device which has powerful jaws which will grip a tree or post and will hold a camera securely in all manner of positions for time exposures. The device can be carried in one's pocket and is obtainable at all photographic supply dealers.

Very often it is advisable or pleasant to join a group to be photographed. However, very seldom is there a qualified person to take the camera in hand. Moreover, usually any person who offers to make such a picture is wanted or needed in the picture to make it complete. There is an automatic timer available which may be quickly attached to the shutter of the camera and set to trip the shutter a few seconds later, thus allowing time for the owner to get into the picture himself. The timer is also of value when out alone and the pictorial effect or action of the picture would be improved by including a figure or some one pointing at

an object. In such a case the timer serves to allow the writer to set the camera and then walk into the picture and "act" as the circumstances require.

All of us admire beautiful cloud-effects. Very often these are obtained as a matter of course simply because the clouds were of such a character and light-value as to photograph well. However, at other times, their colors are such as to make little, if any, impression on the photographic emulsion. This is true whether the camera costs one or one hundred dollars. To remedy this loss of cloud rendering the opticians have devised what is called a ray or color filter. This is a piece of yellow glass in a metal ring which slips over the lens on the camera. The yellow in the glass holds back the strong ultra-violet rays of light and gives rays of other shades of color a chance to become recorded on the film. The result is that clouds are reproduced in all their beauty of light and dark, and their shapes are brought out to advantage. There are many types of ray-filters, some with denser yellow than others; but for the average writer a two-time filter will do nicely. This requires twice the exposure which would be given normally without a filter. In most cases this simply means that a slower snapshot is made with the filter. It is a simple thing to use and often the pictorial appeal of a picture is tremendously improved by its use.

There is a similar type of lens, but not of yellow glass, which can be slipped over the camera lens and thus permits pictures to be made of subjects close to the camera. This is a very handy accessory for close-ups of persons, flowers, scientific specimens or any subject which it is desired to photograph at a short distance. Incidentally, neither the ray-filter nor the portrait attachment are very expensive, and both may be carried in a vestpocket.

Another accessory which does not receive the attention it merits is a good carrying case for the camera. It is amazing after a season in the open to note the scratches, cuts, abrasions and bruises which appear on a carrying case. All these would have mutilated the camera body and covering had there been no case for protection. On several oc-

casions it has been the camera case which has saved a valuable camera from serious damage. There are many styles of carrying cases; but even the cheapest of them is well worth having. The life of the camera will be prolonged many months by keeping it always in a carrying case when it is not in use.

These accessories which I have mentioned briefly are not absolutely necessary. Good pictures have been made and will be made without them. It is also true that an automobile does not have to have shock absorbers, bumpers, a spare tire or a cigar lighter on the dash; but all these things add to the protection, safety and pleasure of using a car. After all, we should all remember that a good camera is an investment. It is, or should be, to our advantage to make that investment yield the best possible returns in service and satisfaction. By using certain carefully selected accessories we add to our own efficiency and likewise safeguard our investment.

The writer who owns a good typewriter and fails to keep it covered when it is not in use and never oils it or cleans the type is no more negligent than the owner of a camera who fails to care for it. It should be remembered that whether it be a typewriter or a camera or both they are tools with which the writer must produce an income. No workman can be expected to do his best work with poor tools. Then, too, there is the psychological effect of neglecting to keep things up to a state of efficiency. It is like trying to play a violin which is out of tune.

In conclusion let me suggest that perhaps most important of all in the writer's photographic equipment is the will to do and to learn—to keep eyes and ears attuned to the things which have pictorial and intellectual beauty. As the writer responds to the wonderful "symphonies of nature and of man" he can not fail to bring to others that music which attracts, instructs and inspires others to react as he has done and thereby to take another step toward the things which make better men and better women.

THE HABIT OF PERSEVERANCE

MEN fail much oftener from want of perseverance than from want of talent and of good disposition: as the race was not to the hare but to the tortoise; so the need of success in study is to him who is not in haste, but to him who proceeds with a steady and even step. It is not to a want of taste or of desire or of disposition to learn that we have to ascribe the rareness of good scholars so much as to the want of patient perseverance.

Grammar is a branch of knowledge, like all other things of high value, which is of difficult acquirement: the study is dry; the subject is intricate; it engages not the passions; and, if the great end be not kept constantly in view, if you lose, for a moment, sight of the ample reward, indifference begins that is followed by weariness, and disgust and despair close the book. To guard against this result be not in haste; keep steadily on; and, when you find weariness approaching, rouse yourself and remember that if you give up, all that you have done has been done in vain. This is a matter of great moment, for out of every ten who undertake this task there are, perhaps, nine who abandon it in despair; and this, too, merely for the want of resolutions to overcome the first approaches of weariness.

The most effectual means of security against this mortifying result is to lay down a rule to write or to read a certain fixed quantity every day, Sunday excepted . . . if reason interfere and bid you overcome the fits of lassitude, and almost mechanically to go on without the stimulus of hope, the buoyant fit speedily returns; you congratulate yourself that you did not yield to the temptation to abandon your pursuit, and you proceed with more vigor than ever. Five or six triumphs over temptation to indolence or despair lay the foundation of certain success; and what is of still more importance, fix in you the habit of perseverance.—William Cobbett, in *Advice To Young Men*.

THERE are seven opportunities every week.

T H E F O R U M

This department is an open forum where our readers are invited to present their views on various topics. Letters are selected for publication which seem most interesting and varied; the Editor does not necessarily endorse the opinions expressed.

DEAR FORUM EDITOR:

Fred B. Mann seems to be sorely afflicted with the "itch-to-write," and as nearly as I can figure it out, he doesn't know what to do about it. I'd suggest that the best way to cure that "itch-to-write" is to write.

I have a serious case of the disease myself. Of an early morning it's the worst. Sometimes I can hardly wait until I get to the little old Corona to ease the pain. Often I forego breakfast, merely gulping a cup of coffee, burning my mouth in my haste to do something about my affliction. But after I've put in four or five hours pounding the typewriter, I find the "itch" is not nearly so great. Of course I always repeat the formula each day, and it always helps.

We poor, benighted sufferers of the "itch-to-write" are bothering no one except the editors, and I've found them a whole-hearted, patient lot who don't seem to mind being bothered. So why should Mr. Mann worry?

I'd say, "Just go ahead, boy, and write to your heart's content. It's about the only way to cure the 'itch.'"

BETTY ROBERTSON

Central Point, Oregon.

DEAR FORUM EDITOR:

The skillful analysis of the story, "*The Loose Lead Dog*," made by Laurence D'Orsay in the May issue of the *Writer's Digest* was, I am sure, read with great interest by all the readers of the *Digest*.

Since I happen to be a collaborator in the writing of this story, it occurred to me that a further word in these columns regarding it would be welcome. The author of the story was a pupil of mine at the time it was written and this is the second story I have sold for him and his first action story.

Mr. D'Orsay comments on the high action

value of this story. This was attained first by beginning with a north woods event which was nothing but violent action—the dog race. The action value was further attained by simply going through Mr. Cole's first draft and throwing out the pages that didn't move. The first six or seven pages of his first draft were thrown out entirely. The story was thus trimmed right down to the action.

I think myself that the cleverest thing about this story is the central idea, namely, that the race could be won by the big dogs' trying to eat up the little one which ran ahead of them detached from the team.

Mr. D'Orsay finds this idea not very plausible and he will doubtless be amused when I tell him that the editor who bought the story called me up and said that although he doubted it, it was interesting and he would use the story anyway.

I myself do not believe it for a minute. I possess one of these matchless little terriers, one from Mr. Cole's own kennels, by the way, and I know very well he would never run the way the dog in the story did. A "wire" could doubtless be trained to do it, but it would never be practicable for any one to attempt it.

The whole story came out of Mr. Cole's deep knowledge of dogs and his work as an expert forester in the Canadian wilds. He told me that very often the lead dog is a good leader not because he inspires his followers to emulate his pace but because the followers are hungry and want to eat him! Here was the novel note needed for a successful western story. From this we worked out the plot.

As for the writing itself: Mr. Cole not only handles English skillfully but has patience with his revisions.

THOMAS H. UZZELL

New York.

Adapting Words to Rhythm

"Lilt" and How it is Produced in Popular Songs

By I. HARRY ISAACS

NOW THAT the rhythm of the popular song has been properly described as "zoom-chuck-zim-chuck" in the previous article, let us see how the writer of the words to a popular song makes them fit in with the rhythm.

A great fault with the creations of the amateur is that the words do not fit the music. With his attention fixed upon the meter and an attempt to keep it absolutely regular, he fails to make the accented syllables fall where the accents fall in the music, which produces what is known as an "off-rhythm" effect, making the song unnatural and generally hard to sing. Except in certain cases, it should be avoided by the writer, for it is always unpleasant unless used as a novelty.

To the verse writer who has not studied the poetry of the popular song, it seems that song poetry is unlike other poetry, for it appears to have no regularity of metrical "feet" in its construction. In contrast to the regularity of ordinary verse, song poetry is made up of a mixture of various kinds of "feet," and although it expresses itself well in the song, it does not work as well as poetry. For this reason, it is unlikely that any hits are to be produced by writing the words first. The best song writers of today have the music, or at least the rhythm in mind when the words are written.

Regardless of the apparent irregularity, a close inspection and comparison of the words with the music show that the accents fall in the regular places with the music. This means that the unaccented syllables have been made to fit in such a way that the accented ones fall in with the accents in the music, which in the fox-trot fall on the first and third beat of each measure.

There always has been a great deal said about "lilt." It has been characterized as an

indescribable "something" which is responsible for a song being "catchy." Lilt is actually produced by carefully fitting the words to the song in such a way that the unaccented parts will not prevent the accented ones from falling in with their place in the music. Extra parts are added, parts are left out, but the accents are allowed to fall regularly.

Any popular song which would be as regular as regular poetry would be considered a "hymn" and would stand little chance for popularity, although the beginner usually attempts this at first. It is the little extra variations that make the difference between a standard "hymn" and a popular song. For example, if we take the familiar tune of *"We Won't Get Home Until Morning"* and add a few extra notes and their accompanying words, we have something similar to *"Side by Side,"* which was so popular not long ago. Try it for yourself and see. Some people regard this as copying, but it is legitimate and has sound psychology back of it.

Just as extra notes are added to vary the monotonous rhythm back of the popular song, a similar trick is to leave them out. For example, the words "My blue heaven" in the song of that title consist of three accented syllables followed by an unaccented one. The music which fits these words consists of whole notes for the first two words and quarter notes for the last two, so as to make each of the first three syllables receive an accent when sung. Syncopation is no exception to this, for although the accent has been misplaced, the only kind of syllable which fits it is an unaccented one, and the writer should strive to produce this. A good example of this is found in *"Baby Face."*

In looking over the tools at the disposal of the word writer in order to produce certain effects, we find that the writer needs words having two or three consecutive accents.

This usually gives rise to the coinage of some word combination for the occasion. Two examples of this are found in "Doodle-do-do" and "Vo-Do-De-O-Do" which were purely inventions of words which would fit exactly the syncopated rhythm combination which had been made for effect. These two songs were branded as silly by the general public that knew nothing of their scientific structure. However, is there any one who doubts that these two songs made a hit with the public that knew exactly what it wanted in a popular song?

Words are most easily adapted to waltz rhythm, but the accent is again the thing to be watched. By varying the type of metrical foot, the words can be made to fit any variations called for by the melody, but the jerky "off-rhythm" combination should be avoided. I know of several waltzes which would have been greater successes if their words had not been "off-rhythm." These songs had the resources of great companies behind them, but they failed to make a profitable hit because of this defect, which shows that even the big publishers make mistakes, or shall I say experiments?

The thing to keep in mind in writing the words for a song is that they should sing naturally. Off-rhythm effects are used, but used sparingly. Where the song runs smoothly and there is little syncopation, the words should read like poetry, but wherever the melody and rhythm demand a variation from the standard formula, the writer should keep his attention fixed upon the accents.

ELIZABETH G. BLACK,

A recognized successful composer will write melody to your words, and harmonize, making the same ready to submit to the market. Postage. "March Victorious" and "Wings of Heaven" (Sacred) 35c each.
95 Rutland Road, Brooklyn, New York.

SONG WRITERS

will find it profitable to make use of these columns—both to advertise their services or products, or to answer the call of opportunity.

**MUSIC PRINTERS
 ENGRAVERS & LITHOGRAPHERS**

We revise manuscripts (when desired) engrave music, make title covers, and print by any process. No order too small to receive attention. Estimate gladly furnished. We publish a book containing much valuable information for the new publisher. Price, \$1.00, prepaid.

Established 1876

**THE OTTO ZIMMERMAN & SON CO.
 CINCINNATI OHIO**

SONG POEMS WANTED

Fifty-Fifty Collaboration

Send song poems 50-50 plan. We help place songs; 50-50 on sales. Revising, Composing for Ukulele, Piano, Orchestra and Band. Copyrights secured. Also accept manuscripts, words and music on 50-50.

INDIANA SONG BUREAU

(Brookside) Salem, Indiana

MANY POEMS WANTED

Write immediately for our guaranteed proposition.

We have a 50-50 plan.

**GREAT EASTERN SONG BUREAU
 Dept. 24, 165 Main St., Thomaston, Maine**

BEST 50-50 SONG PLAN

Send poem for free examination and let me explain 50-50 plan in full. Don't let this offer pass by. Write at once and send poem.

**LUTHER A. CLARK
 Composer and Publisher**

Dept. W. D., Thomaston, Maine

WRITE SONG POEMS

(or Melodies)

I have bona fide proposition to offer you.

Grasp this opportunity now!

RAY HIBBELER

D103, 2104 N. Keystone Ave., Chicago

Song Writers Make Fortunes

Can You Write Another "My Blue Heaven," "Red Lips," "Ain't She Sweet?"

WRITING THE POPULAR SONG

By E. M. WICKES

A complete treatise on the essentials of successful song writing. Tells how to start and how to proceed. Shows up the pitfalls. Contains a complete list of prominent music publishers. Read this book and learn just what there is in the song writing game for you. 181 pages, postpaid, \$1.75.

WRITER'S DIGEST

22 E. 12th St. Cincinnati, O.

THE WRITER'S MARKET

All up-to-date and accurate information regarding suspended or discontinued publications, the needs of various publications and publishing houses as stated in communications from editors and announcements of prize contests in any way involving the literary profession will be found in this column.

Prize Contests

The Editor of *Cabaret Stories* announces that a prize of \$50 will be given to the author who, in the honest opinion of their readers, has written the best story published in the first issue of *Cabaret Stories*. "This award will be governed entirely by the letters of readers. Therefore, feel perfectly free to write us telling what you think of the stories in the Magazine. If you feel like knocking and don't like the stories, tell us which particular story you dislike the most. If, on the other hand, you enjoyed the stories, we would appreciate your complete confidence as to the ones you commend."

For the one hundred best answers to this question, "Why do You Prefer the Ozarks as a Resort Country?" an award of \$1.00 or a year's subscription to the three Kingskraft publications, *Ozark Life*, *The Kingston Mirror*, and *The Thinker* (value \$4.50) will be given. Answers should be of fifty words or less—and to the point. Contest closes September 1, 1928. Mail answers to O. E. Rayburn, Kingskraft, Kingston, Ark.

Longmans, Green and Company is offering a prize of \$2000, in addition to a contract granting a royalty of ten per cent, for the best juvenile fiction story submitted to them before December 31, 1928. Any one is eligible to enter this contest, and a first book will receive the same consideration as the work of an experienced author. Any original unpublished story in English, suitable for boys or girls from twelve to sixteen, may be submitted, with no limitation as to plot, title or style. Three suitable types are: American historical stories, adventure stories and realistic stories of modern life. Manuscripts should run between 50,000 and 60,000 words in length, should be double-spaced, and submitted to Contest Editor, Children's Book Department, Longmans, Green and Company, 55 Fifth Avenue, New York, before December 31, 1928. Rules of the contest and entry blank can be obtained by writing the Contest Editor.

The Lucy-Lancaster Lyceum Academy, Alton, Ill., offers two full scholarships, \$100 each, in Oratory, Expression or Dramatic Art, for the two best one-act plays by amateur writers, to be submitted before December 1, 1928, to the directors of the Academy, 401 Henry Street, Alton, Ill. These plays should be submitted in manuscript form and must not have been presented publicly before. One play is to be selected from a writer east of the Mississippi, and the other from the west, and the contest is to be known as the Mid-America Original Drama Contest. The winning play will be presented publicly, and if found worthy for presentation on the Chautauqua Platform, liberal royalty will be paid for its use on the circuits.

The Ozarkians, a society of writers, offer through their official organ, *Ozark Life*, \$5.00 each month for poems of a certain type. This contest is open to any writer in the United States who has never sold a manuscript. A quarterly short story contest with \$10.00 as the prize is being conducted on the same basis. Full details are contained in the May number of *Ozark Life*, published at Kingston, Ark.

The 1927 "Conscience Contest" conducted by *Ozark Life*, Kingston, Ark., was won by Miss Olive Eubanks, Fayetteville, Ark. Miss Eubanks was awarded \$25.00 in gold for her essay on "The Conscience of Ozark Life and the Possibility of its Influences." Eleven prizes of less value were awarded in this contest.

The Thinker, Kingston, Ark., offers \$5.00 each quarter for the best letter on a stated subject. For the autumn number the subject is: "How Can I Save My Child from Developing An Inferiority Complex?" Letters must reach the editor's desk before September 1, 1928.

Agricultural and Allied Publications

The Poultry Item, Sellersville, Pa. Editor, Samuel L. Althouse. Issued monthly; 15c a copy; 50c a year. "We use practical or success stories with poultry, and publish an occasional fiction story with rural flavor. Photographs are accepted. Payment is made on acceptance, rate dependent on merit of material."

Canadian Publications

The Chatelaine, 143-153 University Ave., Toronto, Ont., Can. Editor, Anne Elizabeth Wilson. Issued monthly; 10c a copy; \$1.00 a year. "We publish two or three-part serials with distinct Canadian interest, and short stories of 3,000 to 5,000 words with definite appeal to Canadian women. Photographs are used only when needed for a specific purpose. Manuscripts are reported on promptly, and payment is made on acceptance, rate dependent on type of material."

Goblin, 86 Adelaide St., East, Toronto, Ont., Can. Editor, Joseph Easton McGougall. Issued monthly; 25c a copy; \$3.00 a year. "We are in the market for light humor and satire in prose or verse, stories from 1200 to 2500 words, and cartoons in wash and line drawings. Manuscripts are reported on within a week, and payment is made on publication, at the rate of two to three cents a word."

Dry and Fancy Goods Journals

Dry Goods Economist, 239 W. 39th St., New York. Editor, Edward F. Roberts. Issued weekly; 15c a copy; \$5.00 a year. "We need brief stories, telling how departments in department stores are being run unusually well; not only what is being done, but more especially how. We do not want a lot of description of the department or the personality of the buyer, etc. *Dry Goods Economist* is read by retail merchants who know their business, and nothing that isn't fact, that isn't sound business, that isn't new to them, gets any attention. They look for ideas to help them sell more goods. We do not use contest stories. Window stories we get direct. Fresh, live ideas actually being carried out in good department stores are wanted. Manuscripts are paid for on fifteenth of month following publication, at the rate of one and one-half cents a word." Send manuscripts to C. K. MacDermut, Jr., Managing Editor.

The Manufacturing Clothier, 10 E. 39th St., New York City. Irving Sherman, Editor. Issued monthly; 50c a copy; \$5.00 a year. "We are interested only in articles that deal with experiences in clothing manufacturing plants. We are especially interested in cost-saving or profit-making manufacturing enterprises of the kind. Material we accept is paid for on publication, at the rate of one-half cent a word and up. Interviews with shop foremen or superintendents as regards clothing production would be particularly desirable. We use photographs of shops or clothing factories."

Engineering and Allied Publications

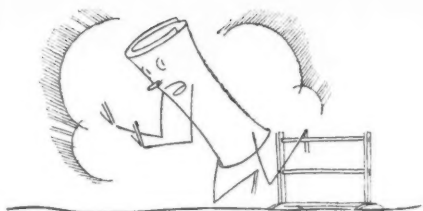
Aviation Stories and Mechanics, 1841 Broadway, New York City. Joe Burton, Editor. Issued monthly; 25c a copy; \$3.00 a year. "We buy aviation scientific articles, aviation short stories 1500 to 3500 words, fact items, fillers, and news of mechanical developments. Payment is made on publication, at the rate of one-half cent a word."

Locomotive Engineers Journal, 1105 B. of L. E. Bldg., Cleveland, Ohio. Editor, Carl Rudolph. Issued monthly; 15c a copy; \$1.50 a year. The *Locomotive Engineers Journal* is a railroad labor magazine. "We can use live railroad articles from a trade-union point of view, or on subjects of particular interest to railroad men. Timely articles with a labor slant are considered. We buy railroad fiction occasionally, but it must have genuine railroad atmosphere. Photographs are accepted with manuscripts. We pay on publication, at the rate of 50c a column inch."

Grocery Trades Journals

The Southern Merchant, 904-6 Walton Bldg., Atlanta, Ga. Editor, N. S. Noble. Issued monthly. "We are in the market for merchandising articles, particularly applicable to the South, of 300 to 800 words. We cover the dry goods, men's and women's wear, novelties and allied lines for Georgia, North and South Carolina, Tennessee, Alabama, Mississippi and Florida. Payment is made on publication, at the rate of one-half cent a word."

(Continued on page 39)



HURDLES

What a lot of obstacles arise in the path of your manuscripts as they travel to the editor's desk. There is the hurdle of poor diction, the hurdle of faulty plot construction, the obstacle of inexperience. But perhaps the seemingly most unsurmountable barrier is lack of that intangible element that often means the difference between acceptance and rejection of a story—the *professional touch*.

It may be that any one of these has been the cause of those polite, curt rejection slips.

You can clear these hurdles swiftly and cleanly under the training of the Palmer Institute. Let the guidance of experienced writers equip and strengthen your natural abilities so that you will be able to produce stories that sell. The Palmer Institute of Authorship can help you give them color, logic, life.

The Palmer Institute does not attempt to shape your abilities to standard form. It takes your talent as it is and prevents a hundred false starts. Palmer training is inspirational, thorough. It may do for your stories swiftly, what you may not be able to do even in many years by yourself.

Palmer Courses are endorsed by many famous authors including,



"You are making it possible for beginners in writing to travel over a highway instead of a difficult road," says Ruth Comfort Mitchell.

- RUTH COMFORT MITCHELL
- RUPERT HUGHES
- JESSE LYNCH WILLIAMS
- CARL CLAUSEN
- JIM TULLY
- KATHERINE NEWLIN BURT
- ALEX MCCLAREN
- FREDERICK STUART GREENE

Use the coupon for more facts that may interest you

PALMER INSTITUTE OF AUTHORSHIP
Dept. 15-G, Palmer Building, Hollywood, California

Please send me, without obligation or expense, information about your courses.

Short Story Writing English and Self-Expression

Name _____

Address _____

All correspondence strictly confidential. No salesman will call upon you

?? THE QUERY MAN ??

Questions touching upon literary topics will be answered in this department by the Editorial Staff. Address all questions and comments to THE QUERY MAN, 22 E. 12th St., Cincinnati, Ohio.

M. R. V., Vacaville, Calif.—It is impossible for us to give you any advice on the chapterings of your book unless we had the manuscript in front of us. This would entail detailed criticism and advice, which is, after all, in the critic's code of duties. The best possible plan for you to follow would be to submit your book to a competent critic.

While your idea of doing your own work first is good, we think you can lay a better literary foundation by profiting by the guidance of experienced teachers.

T. H., Gibson City, Ill.—You do not make any direct question and we do not know whether you are puzzled over the mechanical details of issuing a catalog or house organ, or whether you are unfamiliar with the dry goods field. If the latter is the case we suggest that you go to your nearest public library and read all the books they have on textiles and dry goods. We suggest that you query the editors of the following dry goods publications for detailed information on dry goods subjects:

American Dyestuff Reporter, 90 William St., New York.
 American Silk Journal, 373 Fourth Ave., New York.
 American Wool and Cotton Journal, 530 Atlantic Ave., Boston, Mass.
 The Buyers Yardgoods Review, 236 W. 37th St., New York.
 Cotton and Its Products, 16 Exchange Place, New York.
 Dresses, 1328 Broadway, New York.
 Dry Goods Economist, 239 W. 39th St., New York.
 Dry Goods Merchants' Journal, 725 Grand Ave., Des Moines, Iowa.
 Merchant-Economist and Drygoodsman, 1627 Locust St., St. Louis, Mo.
 Southern Drygoods Merchant, Silvey Bldg., Atlanta, Ga.
 Variety Goods Magazine, 813 Huron Ave., Cleveland, Ohio.

F. W., Decatur, Ill.—It is hardly possible that you will find any writer of music willing to venture any of his effort upon the verse of a stranger without recompense. The only chance you have of getting the

music written on a share-and-share alike basis without any initial payment, is to have it done by some one of your acquaintance. We know of no composer who buys lyrics outright.

J. M. H., Reform, Ark.—There is very good reason why the WRITER'S DIGEST does not carry any advertisements for the Production Companies—it is because they do not need any photoplay synopses. These companies usually have their own staffs of writers who write the synopses to fit the stars. In other words, certain stars are better in certain kinds of pictures and the Production Companies think it is better to have staff writers write the story to fit the star.

M. T. H., Birmingham, Ala.—The following syndicates are in the market for short, daily features for newspapers. We suggest that you query the editor of the syndicates before sending them the complete manuscript:

George Matthew Adams Service, 250 Park Ave., New York.
 Affiliated Press Service, Takoma Park, Washington, D. C.
 American Press Feature Service, 618 W. Onondago St., Syracuse, N. Y.
 Associated Editors, 440 S. Dearborn St., Chicago, Ill.
 Famous Features Syndicate, 1819 Broadway, New York.
 Chicago Tribune Syndicate, Tribune Tower, Chicago, Ill.
 Bell Syndicate, 154 Nassau St., New York.

Write for the Juvenile Field

Good pay in this growing market. Learn the short cuts to success.

CHILDREN'S STORIES AND HOW TO TELL THEM

By J. BERG ESENWEIN and MARIETTA STOCKARD

An introduction to, and thorough, comprehensive discussion of this important and profitable literary field. Covers the place and purpose of the child's story, sources of material and structure of story under many interesting headings. Cloth, 366 pages: \$2. postpaid.

WRITER'S DIGEST

22 E. 12th Street Cincinnati, Ohio

THE WRITER'S MARKET

(Continued from page 37)

Hardware Trades Journals

The Tractor and Equipment Journal, 551 Fifth Ave., New York City. Editor, Kelvin Johnston. "We are in the market and pay generously for good selling stories covering tractors and all types of power farming equipment. How a specific dealer made an unusual sale is sure-fire in this field."

Juvenile Publications

American Childhood, 120 E. Sixteenth St., New York City. Editor, Carolyn S. Bailey. Issued monthly; 25c a copy; \$2.00 a year. "We are in the market for interesting accounts of kindergarten and primary expansion, how the teaching of young children is being carried on in unusual and out-of-the-ordinary ways. These new feature stories should be from 2000 to 2500 words in length, accompanied by photographs, if possible. Articles on up-to-date educational methods, as expressed in the kindergarten and primary grades, are needed, particularly having to do with applications of the project method and correlation of the subject matter of the curriculum with the child's environment. Such articles may present sand table and craftwork suggestions, story-telling, new methods of developing reading, writing, geography and the other subjects of the young child's first school year. News items are welcome telling what is being accomplished through the efforts of national and local organizations, and by the individual teacher for better childhood in the school, the home and in the community. For mothers, we need articles of 1600 to 2000 words giving practical help for the pre-school child. Such articles should cover the subject of health of the nursery child, home discipline, the home use of the materials and tools of early education, and suggestions for co-operation between the home and the school. Timely manuscripts embodying any of these themes must reach the editorial rooms four months in advance of the date for which they are prepared, except in the case of news items which may be scheduled in a month. Payment is made on publication, at the rate of one-half cent a word."

Literary Publications

Ambition, 1001 Wyoming Ave., Scranton, Pa. Editor, S. R. Creider. Issued monthly; 50c a year. "We are in the market for 1000-word stories—true stories of successful I. C. S. students, accompanied by photographs. Manuscripts are reported on within a month, and payment is made on acceptance, at the rate of one cent a word."

Argosy All-Story Weekly, 280 Broadway, New York. A. H. Bittner, Editor. "First-rate fiction sums up the requirements of *Argosy All-Story*. We want short stories, preferably from 3000 to 6000 words; novelettes between 15,000 and 25,000; and serials up to 70,000 words. Stories of adventure, crime, mystery, pirate, the seven seas, city, rural, colonial, Western, Northern, sports, business, romance in which the love element is not unduly stressed—all these are 'up our street.' Any good, clean story with sound plot, rapid-fire action and strong masculine appeal will be considered. We

(Continued on page 42)



A Skillful Workman Buys the Best Tools

No trade or profession requires so small an investment as that of the author—a typewriter, a little stationery and the World for a workshop.

Hence, when you buy your typewriter, select it with care. Consider its reputation, its past record, not simply the claims that may be made for it.

Corona is the pioneer portable typewriter—the favorite of successful authors the world over.

It is light and compact enough to be easily carried; but neither sturdiness nor any operating features have been sacrificed to gain an ounce or an inch. Corona has the standard four row keyboard—just like the larger office machines. So when you have learned to use Corona you have learned to use all typewriters. If you already own a typewriter and would like the joy of possessing a new, smooth running Corona, we will take your old machine as part payment and the balance may be taken care of in monthly installments.

MAIL THIS COUPON!

L. C. Smith & Corona Typewriter Inc.
716 E. Washington St., Syracuse, N. Y.

Please send me your latest folder illustrating the new Duco finished Coronas, together with full information about your monthly payment plan.

Name

Address



Are You **SELLING**?

If not, enlist the help of a **WELL-KNOWN AUTHOR**, whose work appears regularly in leading magazines, etc., and who is **RECOMMENDED BY EDITORS**.

**Criticism, Sales Service,
Collaboration, Coaching**

**Novels, Stories, Photoplays, Stage-Plays,
etc., sold in American and British
Markets.**

The following, just received from clients (typical of hundreds): ". . . When I got through with *The Captive Princess*, I turned out another story according to your formula. It was accepted immediately, the editor calling it *excellent*, and asking for more." Another client writes: ". . . This is the forty-fourth story sold since I began; believe me, I'm grateful to you." Yet another: "Thank you for the check for the American rights, and the check for the English rights." And still another: "This is to acknowledge, with thanks, your check in respect of my story, on which you collaborated." Similar letters come in constantly.

If you really want to **SELL**,
write for terms.

LAURENCE D'ORSAY,

P. O. Box 2602, Drawer A-1, P. O.
San Francisco, Cal. Hollywood, Cal.

(Both addresses are always good, as Mr. D'Orsay divides his time between the two places.)

TYPEWRITERS

ALL STANDARD MAKES,
\$10 up. Fully guaranteed.
Free Trial. Write for complete
illustrated lists and special
reduced prices.



NORTHWESTERN TYPEWRITER EXCHANGE
121 N. Francisco Ave., Dept. 12, Chicago, Illinois

DE LUXE SERVICE

Constructive Criticism of Manuscripts. Revising and
Typing. Markets suggested. Mailing Service.

Write for particulars.

DE LUXE SERVICE

P. O. Box 441 Elm Grove, Wheeling, W. Va.

THE MANUSCRIPT MART

Literary Advisers and Managers
225 North Michigan Avenue, CHICAGO
We place high-grade fiction, plays, scenarios, features, photo-
graphs, illustrative art work, and volumes of poetry.
(Typing Service)

INFORMATION ON REQUEST.
Gladys Wilmet Graham, Director.
Harold Vinal, Foreign Representative.

Experienced in manuscript preparation in
all its phases. I will give your work per-
sonal attention and return promptly.

EDNA HERRON

Suite 1114—127 N. Dearborn St.,
Chicago, Illinois

BOOK REVIEWS

"Come to My House"

In his latest book, *"Come to My House,"* Arthur Somers Roche has written a new kind of story. Indeed, the present volume threatens to become one of the best yet written by this master literary craftsman.

One wild reckless hour in the life of "Johnny" Century, a beautiful, impulsive and altogether modern young woman, shows all the mad welter of present-day living, as it is practised by the ultra-moderns. The story abounds with interesting sidelights on the people who labor but little and play hard and incessantly, spending their time suffering from the boredom of a world filled with too many pleasures. Then, one night "Johnny" toys with the affections of one Murty Pell, indifferently consents to the inevitable engagement, and then lapses back into the boredom of the smart Long Island country life. Later in a moment of idleness she dashes off on a nocturnal escapade with Floyd Benning, a young man whom she scarcely knows.

In the morning, her bit of heaven has crashed down upon her. Scandal, gossip, even blackmail—enough to wreck a dozen lives. The days that follow are frenzied and severe for "Johnny." Whatever has been swept out of her life, boredom certainly is gone.

Mr. Roche shows his usual deftness in the handling of difficult situations, and the perfect sketch of "Johnny" is one that will live for some time in the minds of any reader who essays the adventures of the madcap heroine.

"Come to My House." By Arthur Somers Roche. New York: The Century Co. \$2.00.

BOOKS RECEIVED

Behind Gray Walls, by Patrick C. Murphy. A story of prison life written by a lifer in Idaho State Penitentiary. Caxton Printers, Ltd.

Chadwick & Shute, Gob Printers, by Judge Henry A. Shute. Laugh-provoking incidents of boy life told in an inimitable boyish manner. Dorrance & Co., Philadelphia, Pa.

The Widening Path, by Eleanor Thorne. The power of human love, the age old urge for self-expression, and the tremendous influence of creative art upon the destinies of its disciples, form the themes about which this work is woven. Avondale Press, New York.

Whimsical Whimsies, by Annie Kilburn-Kilmer. A collection of charming impressions and memorable thoughts by the mother of the illustrious soldier-poet. Avondale Press, New York.

Walter Garvin in Mexico, by Brigadier-General Smedley D. Butler and First-Lieutenant Arthur J. Burke. An adventure story for boys. Dorrance & Co.

Test Your Story Writing Ability FREE



Dr. Burton

If you have the proper natural qualities of mind, then under Dr. Burton's training you will be able to succeed in Short Story writing. Send for this interesting Analysis Test, and receive expert critic's frank opinion.

LAIRD EXTENSION INSTITUTE,
501 Laird Building, Minneapolis, Minn.

AUTHORS—SPECIAL

I will type your MSS. neatly, accurately and promptly for 40 cents a thousand words. MSS. containing 10,000 or more, 30 cents a thousand words, including carbon copy. Poetry, 1 cent a line. If you like me—retain me; if you don't like me—fire me.

JOS. F. ROBINSON

5733 Holden St., Pittsburgh, Pa.

ARTHUR E. SCOTT

Authors' Agent and Editorial Critic

(Former Editor of *Top-Notch Magazine*)

Expert criticism, revision, and marketing of manuscripts

If you want real editorial assistance, write for particulars.

74 Irving Place, New York

ARE YOUR HANDS TIED?

Do you want to earn more money by writing? Is there a certain line . . . if you knew how?

My service will increase your sales and lessen your labor. Send for my circular.

GEORGE B. POTTER

Box 991, Dept. D, Hartford, Conn.

"What Should I Write About to Sell?"

DO YOU know how to find material for successful stories? If your stories are coming back, perhaps it is because you are not writing of what you should. Help in finding overlooked material in your own experience for successful stories and articles requires more than routine help; it necessitates an interest in the author and a knowledge of what the market desires, plus critical guidance in the writing. I have given such help to students for years.

The most recent case is indicative of this type of help. A lawyer from the Northeast came to me asking why his stories did not sell. I found that he was writing melodramatic stories of hunters in Africa, cowboys in the great open spaces of the West, and other blood-curdling things without even that touch of truthness required by the action-story magazines. I had this man come to see me and asked him about his interests. He told me that he organized community projects as a side-line, and that he was especially interested in skiing, having organized skiing clubs as part of his community work.

"Write me some notes on this work," I said, "and I'll plot you some stories that you can write truthfully and with understanding."

He did. And his material was so interesting that I had him write an article on skiing which appeared recently in *The Saturday Evening Post*. Several skiing stories were also written and sold.

"Now," I said, "write me what you know about community organization."

The notes he sent me I took down to McCall's last week and on the strength of them the editor ordered an article. By the time this appears, he will have completed it and received a good check. Stories based on this material will be written later and, I feel sure, sold.

If you want to know more of my methods of helping authors, write for the little booklet, "How I Work With Writers," which I will send free upon request.

THOMAS H. UZZELL

342 Madison Avenue

New York City

Vacation at the WRITERS' COLONY

Located in the beautiful Rocky Mountains near Denver, the Colony affords an inspiring and stimulating vacation: also intensive training in writing, lecture series by famous authors, seminary for professional writers, outdoor sports, entertainments, etc. Send for free illustrated booklet.



THE AUTHOR & JOURNALIST

S. T. O. 1836 Champa
Denver, Colo.

PLAYS WANTED

One success will make you rich. I place them. Also books, screen-plays and magazine fiction. Send for circulars.

ROBERT THOMAS HARDY

Play Broker and Authors' Agent
55 West 42d Street, New York

FIFTY DOLLARS IN CASH!

For the best love story of not more than ten thousand words. Send stamped, self-addressed envelope for full particulars.

PEGGY HULL, Author's Agent
2350 Broadway, New York City

FREE "THREE MEN AND A BOOK"

An entertaining illustration of the value of the right word to the writer and how you can have instantly available the exact word for every shade of meaning. Write today—no obligation.

HISTORICAL PUBLISHING CO.
Dept. WDY, 1334 Cherry St., Philadelphia

WANTED—Stories of real life. Full of action and human interest, with plenty of drama and without interest and suggestive features. About 5,000 words. Will pay four cents a word. True experience stories are best.

PEOPLE'S POPULAR MONTHLY
Des Moines, Iowa.

\$1250--FOR A PHOTOPLAY--\$1250

Story by an unknown writer and sold through our sales department. We revise, copyright, and market. Located in the heart of Motion Picture Industry. We know the demand. Established 1917. Postal brings FREE BOOKLET with full particulars.

UNIVERSAL SCENARIO COMPANY
313 Western & Santa Monica Bldg., Hollywood, Calif.

THE WRITER'S MARKET

(Continued from page 39)

do not want dull, uninspired, wishywashy 'filler' stories. If you have a story that grips the reader at the outset, and through stirring action leads him up to a satisfying climax, we have a quick decision and a prompt check for you."

Complete Detective Novel Magazine, 225 Varick St., New York. "We publish short detective novels and short detective stories and articles. Manuscripts are paid for on acceptance."

Detective Fiction Weekly, formerly *Flynn's Weekly*, 280 Broadway, New York. Howard V. Bloomfield, Editor. "We want fiction, true articles and fillers concerning crimes, mysteries, underworld and detectives. We prefer analytical stories in which clever clues point to guilt; mysteries tinged with romance; true accounts of the careers of noted detectives and notorious criminals. Our appeal is predominantly masculine, but feminine interest is also invited. Stories should run from 3000 to 6000 words in length; articles same length; novellets up to 16,000 words; serials up to 72,000 words, and fillers up to 400 words. American settings are preferred with bona fide local color. Prompt decision, prompt payment, and attractive rates are offered."

Freelance Writer, an Ashe-Bliss Publication, P. O. Box 247, Long Beach, Calif. Harold J. Ashe, Editor. Issued monthly; 15c a copy; \$1.50 a year. "We are in the market for articles on playwriting, advanced story technique, feature writing for the general class and trade press, unusual marketing methods, and, in short, anything of superior interest to the freelance writer. The maximum length is 1400 words, while 750 to 1000 words will be more welcome. Some filler material can be used, but it must be as meaty and helpful as the longer articles. Nothing of an amateurish trend will be considered, especially indifferent verse written around rejected manuscripts or rejection slips. Manuscripts are reported on promptly, and payment is made on publication, at the rate of one-half cent a word."

The Literary Digest, 354 4th Ave., New York City, uses no original material.

Lutheran Young Folks, 1228 Spruce St., Philadelphia, Pa. Editor, W. L. Hunton, D. D. Issued weekly; \$1.00 a year. "We have no special needs at the present time, but are always in the market for good eight to twelve-chapter serials, and wholesome uplifting stories for those of high school age and older. *Lutheran Young Folks* is for those of high school age and a large percentage of the readers in the 110,000 homes to which it goes are adults. It is really a family paper. Photographs are accepted with manuscripts."

National Geographic Magazine, 16th and M Sts., N. W., Washington, D. C. Gilbert Grosvenor, Editor. Issued monthly; 50c a copy; \$3.50 a year. "We desire authentic, not too technical, descriptions and unique photographs of travel and exploration everywhere, especially those which

illustrative Satisfac Illustrat ion be materia our exp

The Editor, a copy travel 2500 w form. trations preferred within accepta

Secre monthly Messen sional a romant interest stories is to Plots v The sto and cor is no r Secrets is path sister l are th prompt the rat

True York. monthl present of the Novele and sh serials. days, a rate of

The tery M Editor, copy: written tales. at the

The Chicago

Not stori Plots

508 W

illustrate the curious and characteristic customs of native life in out-of-the-way parts of the world. Satisfactory honorarium is paid upon acceptance. Illustrated articles must be submitted for examination before a decision can be given. Unavailable material is returned promptly by insured post at our expense."

The Nomad, 150 Lafayette St., New York City. Editor, Wirt W. Barnitz. Issued monthly; 25c a copy; \$3.00 a year. "We are in the market for travel articles replete with human interest, about 2500 words in length, in first person narrative form. Articles should be accompanied by illustrations in most cases—good clear photographs preferred. Pen and ink sketches are used in connection with articles. Manuscripts are reported on within two to four weeks, and payment is made on acceptance, at the rate of one cent a word."

Secrets, 104 W. 42nd St., New York. Issued monthly; 25c a copy; \$2.50 a year. Editor, Natalie Messenger. "We are in the market for confessional and third person stories that are sentimental, romantic, appealing and thrilling, with some sex interest, although not made too obvious. These stories must be poignant, sincere and the best idea is to pound home a good old-fashioned moral. Plots with a new angle are particularly acceptable. The stories must sound naive, must be true, human, and contain love interest in the first page. There is no room for flippancy, vulgarity and raciness in *Secrets*. The primary quality wanted in our stories is pathos. Mother love, father love, brother and sister love, self-sacrifice, poor Orphan Annie, these are the effects. Manuscripts are reported on promptly, and payment is made on publication, at the rate of one and one-half cents a word."

Three Star Magazine, 80 Lafayette St., New York. Editor, David Redstone. Issued semi-monthly; 15c a copy; \$3.00 a year. "We are at present stressing the adventure theme. Stories of the war, air and sea are in particular demand. Novelettes should run about 15,000 words in length, and short stories, 6000 words. We do not buy serials. Manuscripts are reported on within ten days, and payment is made on acceptance, at the rate of two cents a word and up."

True Story Magazine and Adventure and Mystery Magazine, 34 Paternoster Row, London, E. C. 4. Editor, Miss G. Gilligan. Issued monthly; 25c a copy; \$3.00 a year. "We buy true life stories, written in the first person, and all sorts of thrilling tales. Manuscripts are paid for on publication, at the rate of one-third cent a word."

Newspapers

The Chicago Daily News, 15 North Wells St., Chicago, Ill. "We buy 800-word sketches for the (Continued on page 46)

Verses Pay

M. H., of California, a subscriber to *Writer's Digest*, writes that he has just sold a long narrative poem to be published in book form.

Beside opportunities like this to make a considerable sum on the sale of a long poem, there is a tremendous market for short verses. With proper tremendous market for short verse. With proper made in this field.

The Art of Versification

By J. BERG ESENWEIN and MARY ELEANOR ROBERTS

The most complete and practical book written on the principles of poetry and composition of all verse forms. Studying this book will lead you to complete mastery of the art, from the elements of meter and rhyme to the most intricate and highly marketable forms of verse. If you want to be able to understand "the language of poetry," if you want to add this very profitable form of writing to your accomplishments, send today for a copy of this book and begin to study it at once.

Cloth-bound, gold lettered; gilt top;
311 pages; \$2, postpaid.

WRITER'S DIGEST

22 E. 12th St. Cincinnati, O.

THIS AD CAUGHT YOUR EYE!

No did a story we typed catch the editorial eye, bringing author \$540. Our rate 10c per typewritten page, prose or poetry, one carbon copy; minor errors corrected, two markets suggested. 10% discount on booklength. Please send postage. If honest, constructive CRITICISM is desired, add 25c per 1,000 words prose, 2c line poetry, to above price. Criticism without typing, double this rate. Telephone 6-6095.

THE TYPERIE

702 North Vernon, Dallas, Texas

FREE—TO WRITERS

My pamphlet, "Why Editors Reject So Many Manuscripts," written by an active editor, is yours, without obligation, for the asking. It may help you sell.

W. S. KIRKPATRICK

Editor of Manuscripts, Counsellor to Writers
347 S. McDonough St., Decatur, Ga.

AUTHORS' MANUSCRIPT

Carefully Typed and Delivered Promptly.
70c per 1000 words; Poetry, 5c per line.
One carbon copy free.

(MISS) M. L. McMULLIN

118 Chestnut Street, Waltham, Mass.

\$\$ FOR PHOTOPLAY IDEAS

Not a school—no courses or books to sell. You are just as capable of writing acceptable stories as thousands of successful writers. Original plots and ideas are what is wanted. Plots accepted in any form. Revised, criticised, copyrighted, marketed. Send for free booklet.

UNIVERSAL SCENARIO COMPANY (Established 1917)

508 Western and Santa Monica Bldg., HOLLYWOOD, CALIFORNIA

ABSOLUTELY UNSALABLE

When I received them—yet, after my editing these stories were sold to well-known publishers:

"Delta Justice".....	Young's Magazine
"Fortitude".....	Breezy Stories
"What's Wrong With Aviation?".....	Collier's
"Derelicts" (Novel).....	Dorrance & Co.
"Quits".....	Action Stories
"Spurred by Jealousy".....	Blade & Ledger
"Honor of the Force".....	Ace-High
"A Jekyll-Hyde Experience".....	True Story
"Figs and Thistles".....	Young's Magazine
"The Revolt on the Edith P".....	Action Stories

Dozens of other stories, sent to me as a last resort, were revised and sold—some of them to the very publishers who had rejected them before revision.

If you are in need of editorial assistance, and willing to pay a fair price for first-class service, submit your manuscript to me for examination and report on cost of revision. No charge is made for this report; and if you do not care to accept my offer your story will be returned to you promptly.

RANDAL JULIAN CARNES

CRITICISM—REVISION—SALES

Former Magazine Editor—Literary Agent Since 1918

306-310 Elton Bldg., Tallapoosa, Ga.

PRACTICAL SERVICE FOR WRITERS

Criticism, revision, marketing. Each client receives competent editorial assistance according to individual need. Circulars upon request.

ADELE S. BAILEY

P. O. Box 186, Zanesville, Ohio

THE M-B RESEARCH EXCHANGE

Detailed research on any subject.
Club papers, Debating material, etc.,
individually prepared.

P. O. Box 817, Washington, D. C.

You Need This!

Save precious thoughts from loss; write everything, from notes to books, easier, quicker, better by Ridderhand, semi-shorthand invented by writer. Quickly learned; immediately useful. Book complete \$2, postpaid. Folder?

Cornel Ridderhof 1475 Bdw
New York

MANUSCRIPTS, POEMS AND PLAYS TYPED

Prompt and Efficient Service; Reasonable Rates. For full information address:

FLORIDA MANUSCRIPT SERVICE
BUREAU

930 Kuhl Ave., Orlando, Florida

PLOTS

Will furnish original, unusual, logical plots for short stories, novels, plays. Reasonable remuneration to the effect that will help marketing material.

G. R. HAMMOND

P. O. Box 43, Station O, New York City

THE CURSE OF COINCIDENCE

(Continued from page 10)

on that day. The same memories and the same sentiment impel them to go there. It is adequate motivation, not implausibility.

The long arm of coincidence was used a great deal in the fiction which pleased our fathers and grandfathers, and even in the fiction of our own youth; but it is sternly frowned on by editors nowadays, for they realize that a story can not be dramatically effective unless it is believable. If you have an inherently unlikely coincidence in a story, you must, in some way or other, make it seem likely, logical, and indeed inevitable if you want to put it over; you must, in a word, make it convincing. As in the case of the "powder monkey." Usually this can not be done, so the story that depends on a coincidence becomes a dud and must be reconstructed. The millionth chance happens in life once in a blue moon, but it is not acceptable in fiction or drama, simply because people won't believe it. Dramatic effect is mainly won by the unusual thing, but it must also be the likely thing under the circumstances; for there can be no genuine drama unless the reader or the audience is given a convincing illusion of reality.

HINTS FOR THE COLUMN WRITER

(Continued from page 12)

ciology, philosophy, psychology and politics—all of which are in the high wind of current news. Sinclair Lewis' latest, "The Man Who Knew Coolidge," is raising a storm of discussion. Education and Youth are being raked over the coals. Go to the library and dig up "A Town Without a Single Babbitt In It," and you can sell it over and over again, revamped to suit the occasion and the paper or magazine using it; "Is Youth or the Parent At Fault?"—and then go on to cite some cases of other periods that were as bad as any that may be found today. The library is the most surprising gold mine for material. If you go there knowing what you want, you will seldom be disappointed and most always surprised and delighted at what you will find.

Experience stuff depends largely on your age and travels. The hour has come for

every kind of war material that was deadlier than a door nail for so long. If you were in the war it requires but ingenuity to turn your entire experience to account over and over again. The war material has come of age and will be "news" for many years to come.

Likewise, this is the prying age of Personalities, as we have suggested before. Read the column stuff in the newspapers and you will find a large percentage of it written about or around a personality. This does not have to be a famous personality. Your town is full of Personalities—the Old Colored Character, the Old Aristocrat, the Civil War Veteran—who will tell you a good yarn if you ask him—the Little Man With the Brown Derby whom no one likes and yet who does all the dirty work for the community!

—TYPISTS WANTED!

Make your typewriter earn good money for you during your spare hours, typing manuscripts for authors.

Why not see what a one-inch ad in WRITER'S DIGEST will bring to you?

Write today for advertising rate card, and full details.

J. B. Edwards, Advertising Manager

WRITER'S DIGEST

Desk T,

22 E. 12th St. Cincinnati, O.

WRITERS—Free Criticism Service

Valuable contact with publisher-members—reduction on books, etc., are among advantages enjoyed by writer-members of "Authors and Publishers Guild of America." Write today for details and copy of "Authors Question and Answer Book."

Address THE GUILD, 1200 Jackson St., Cincinnati.

RELIABLE SALES SERVICE

You Can Spend Only \$1.00 On Any Double-Spaced, Typewritten Manuscript, With Us, Unless We Sell It For You. Compare Our Plan With All Others. Ask For Your Copy of "Selling Your Story."

B-B

THE B-B SERVICE COMPANY

Chas. Roy Cox, Gen. Mgr.

995 EAST RICH ST. COLUMBUS, OHIO

MANUSCRIPTS TYPED

MISS ETHEL LAROS

5473 Kincaid St., E. E., Pittsburgh, Pa.

I Know How

4 years with an editor; 2 with an author.
50c a thousand words. 1 carbon included.

CONSTRUCTIVE CRITICISM

Authors' Agent and Editorial Critic.
Revision — Private Tutoring — Criticism.
Sales Service. Terms on Request.
Interviews by appointment only.

CARMEA L. KESTING

P. O. Box 7040, Kansas City, Mo.

TYPING TELLS

Let experts type, correct, revise your MSS.

60c per M with carbon. Revision extra.

Speed — Service — Satisfaction.

THE WRITESHOP

964 West Fifteenth St., San Pedro, Cal.

Make Good Money Writing Confession Stories

Editors pay from 1c to 3c per word for CONFES-
SION STORIES—THE MARKET IS NEVER
OVERCROWDED. Send 50c in coin for a won-
derful little book that tells you HOW TO WRITE
A MODERN CONFESSION STORY. Postpaid.

JOSEPH LICHTBLAU

Box 10, Station "R," New York City

**WRITER'S
CONTEST
BULLETIN
SERVICE**

\$300,000 In Contests!

**Your Opportunity to find
New Markets for Your
Writing Efforts.**

**Worth Your While! Earn More Cash!
YEARLY SERVICE ONLY \$2.00**

**J. E. Renard
324 Columbus Ave., N. Y. C.**

PHOTOGRAPHIC FACTS FOR THE WRITER

The writer needs a photographic magazine to supply helpful, practical information in an understandable and interesting manner. There must not be too many formulas, technical expressions or "dry" scientific data. PHOTO-ERA MAGAZINE is edited for the man or woman who is using photography in literary work. It aims to supply practical information in an interesting manner, to include photographic travel articles, interesting bits of news and inspirational material which encourages and stimulates the reader. It addresses itself to students in schools and colleges, and believes in promoting still and motion-picture photography wherever either or both may serve art, science, and industry. Lastly, it believes in cordial editorial contact with its readers whether they are beginners, pictorialists or professionals.

There are three monthly competitions; for advanced workers, beginners, and those who employ the services of a photo-finisher. The motion-picture department was the first in any American photographic publication. PHOTO-ERA MAGAZINE is known internationally. It makes no claim other than that it tries to live up to its reputation of being a well-printed, interesting, and influential photographic magazine. The regular readers of PHOTO-ERA MAGAZINE are best qualified to describe it and to state why it is worth having on the living-room table, at the camera club, in the school-library, and the industrial photographic laboratory.

Send ten cents for a specimen copy, or better yet, send \$2.50 for a year's subscription in the United States and Possessions. Canadian subscription, \$2.85; Foreign, \$3.25.

PHOTO-ERA MAGAZINE

(ESTABLISHED 1898)

WOLFEBORO, NEW HAMPSHIRE,
U. S. A.

STORY IDEAS WANTED

Big demand for story material in both Photoplay and Magazine field. Manuscripts developed and revised for submission to studios and publishers. Established 1917. Location and exceptional facilities make our SERVICE MOST ADVANTAGEOUS. Sales Department operated on commission basis.

Write for FREE BOOKLET giving full particulars.

UNIVERSAL SCENARIO COMPANY,
413 Western & Santa Monica Bldg.,
Hollywood, California.

EARN MONEY WRITING

You can make money at home in spare time writing stories. Manuscripts typed, criticized, revised; also sales service. If you want to write—if you want to earn money writing—send at once for full particulars and rates. Address:

LESLIE CLEMENS, Authors' Agent
64 John St., East, Waterloo, Ont., Can.

THE HELPING HAND

Official Publication of Writers' Protective League
Gives facts about fraudulent and incompetent services offered to writers. Investigate. Be safe; not sorry. Join the League, or send 50c for last two copies.

Address:

WRITERS' PROTECTIVE LEAGUE, Inc.
1001 Hi-Long Bldg., Columbus, Ohio

THE CORRECT WORD: HOW TO USE IT

By Josephine Turck Baker

A language encyclopedia in condensed handy form for quick reference. A complete alphabetical list of what to say and what not to say.

Cloth; \$1.65, postpaid.

WRITER'S DIGEST, 22 E. 12th St., Cincinnati, Ohio

THE WRITER'S MARKET

(Continued from page 43)

editorial page, of an urban, more or less humorous character, playing up human interest; 1000-word 'evening stories' of simple romance about simple, unsophisticated folk; short jokes, anecdotes, and light, humorous verse for the Glee Club; occasional feature stories of unusual merit; and cross word puzzles of unusual excellence and unique design. Manuscripts are reported on promptly, and payment is made on publication, at the rate of one cent a word, \$1.00 to \$15.00 for Glee Club contributions, and \$5.00 for puzzles.

The Times Sunday Magazine, Los Angeles, Calif. Editor, Ralph Criswell. Issued weekly. "We are not in the market for fiction. Will consider short articles of local interest, with photographs. Manuscripts are reported on within two weeks, and payment is made on publication, at the rate of thirty to forty cents a column inch."

Magazines Devoted to Recreation, Sports, Etc.

Self-Defense, 1841 Broadway, New York City. Joe Burton, Editor. Issued monthly; 20c a copy; \$2.00 a year. "We need boxing and self-defense short stories, and articles about ring characters, of 1500 to 3500 words in length. We pay on publication, at the rate of one-half cent a word."

Syndicates

Associated Editors, Inc., 440 So. Dearborn St., Chicago, Ill. E. L. Tinzmann, Editor. "We want anything suitable for newspaper syndication—sports material, boys and girls features, mothers features, comic strips, cartoons, automobile subjects, one-column comics, financial material, and puzzles. In fact, anything except poetry, serial stories, short stories, and bedtime stories. Payment is dependent on material."

Verse

Western Light, 109 S. Washington Ave., Whittier, Calif. Published by the Calart Publishing House. Editor, Edith Elden Robinson. "We solicit the manuscripts of arrived writers. Can use two feature articles—1200 words or less—monthly, on modern trends of poetry and prose, featuring qualified writers of the day; two stories 1200 words or less, fiction, pathos and humor, or snappy stories of interest; book reviews and poetry by well-known poets. Short autobiography upon all work must accompany submissions. Prose will be paid for according to type of material and name of writer; poetry by contributor copies. We welcome foreign writers who have established a name. We make a specialty of fine brochures and artistic binding."

Women's and Household Periodicals

The Household Magazine, 8th and Jackson Sts., Topeka, Kans. Mrs. Ida Migliario, Editor. Issued monthly; 10c a copy; 25c a year. "We are in need of poems and household hints. Manu-

July, 19

scripts
ment is
a word

Need
Stoddar
50c a y
fiction,
various
facts. C
at regul

Peopl
Moines,
year. "
some, lo
too soph
articles.
are repo
made of
word."

Cabur
"We ar
cabarets
night lif

The C
by the
Service
on the n
ous stori
interest.
work by
profits g
families.

The C
York. "
anywher
crime, s
aeroplan
to J. Ed

Myster
City.
monthly
especially
mystery
filled wi
real wes
two-part
on hand
poetry.
week, u
consider
ance, at
for all
rights."

I ha
If y

155 East

scripts are reported on after two weeks, and payment is made on acceptance, at the rate of one cent a word and up."

Needlecraft Magazine, Augusta, Maine. A. C. Stoddard, Editor. Issued monthly; 10c a copy; 50c a year. "Needlecraft Magazine publishes no fiction, being devoted entirely to needlework in its various branches, household decoration and food facts. Original designs, if acceptable, are paid for at regular rates."

People's Popular Monthly, 801 2nd St., Des Moines, Iowa. Issued monthly; 5c a copy; 25c a year. "We are in the market for clean, wholesome, love stories, and stories of adventure—not too sophisticated. Photographs are accepted with articles. We rarely publish poetry. Manuscripts are reported on within two weeks, and payment is made on publication, at the rate of four cents a word."

Miscellaneous

Cabaret Stories, 1860 Broadway, New York. "We are in the market for stories regarding cabarets and restaurants, and mystery stories of night life from 2500 to 5000 words in length."

The Christie St. Hospital Magazine, published by the Canadian Legion of the British Empire Service League, Toronto 4, Ont., Canada, will go on the newsstands shortly. "We want good humorous stories and verse about the war or of post-war interest. We ask authors to assist us in our good work by sending in literary contributions. All profits go towards helping ex-service men and their families."

The Clayton Magazines, 799 Broadway, New York. "We are in the market for air stories laid anywhere in the world—stories of war, adventure, crime, sport, business or romance in which an aeroplane plays a part. Address all manuscripts to J. Edwards."

Mystery Stories, 55 West 42nd St., New York City. Editor, Clinton A. Faudre. Issued monthly; 25c a copy; \$3.00 a year. "We are especially anxious at the present time for short mystery stories up to 8000 words in length, filled with action. We also would like some real western mysteries. We use novelettes and two-part stories, but have more than enough on hand at this time. We do not publish poetry. Manuscripts are reported on within one week, unless they are held over for special consideration, and payment is made on acceptance, at the rate of two cents a word and up for all American and Canadian magazine rights."

THE WRITER'S MONTHLY

Edited by J. BERG ESENWEIN

A Magazine of Real Help for all Who Write

MARY ROBERTS RINEHART says: "The Writer's Monthly looks awfully good to me. For years I have been telling beginning authors that there is nothing in the world so good for them as such a magazine. It puts them in touch with publications they would otherwise not think of. So many writers live away from New York, and since by the very nature of the work it must be done in solitude, it seems to me that such a magazine coming in once a month is like hand-shakes from a fellow craftsman."

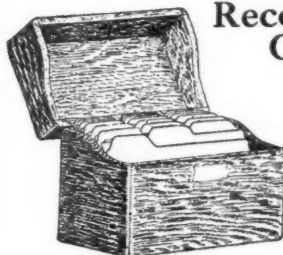
Single copies 25 cents \$3.00 a year

Write for special offers

THE WRITER'S MONTHLY, Dept. 92
Springfield, Mass.

Keep Track of Your Manuscripts

with these Handy



Record
Cards

Complete
Set

\$1.50

This special writers' index enables you to tell at a glance just where your manuscripts are, also to record in a systematic way all the facts about each one. Cards are ruled to give spaces for title and description of manuscript, number of words in it, consecutive listing of publications to which it is sent, with dates of forwarding and return, and itemized expenses. Set includes 100 ruled cards, set of alphabetical index cards and handsome oak box with hinged cover. The complete set costs only \$1.50. Additional ruled cards may be obtained at 50 cents per hundred.

*This outfit will save you time,
money and trouble. Send for
yours today.*

WRITER'S DIGEST

22 E. 12th St. Cincinnati, O.

MAGAZINE FICTION SOLD

Short Stories, Novelettes, Serials and Articles Wanted.

I handle the entire output of professionals as well as develop new writers whose work shows promise. If you desire conscientious editorial assistance and a candid opinion of your work, send for circular.

EXPERT CRITICISM, EDITING, MANUSCRIPT TYPING AND SALES SERVICE.

AUGUST LENNIGER, Author's Agent

155 East 42nd Street,

New York, N. Y.

"The Periodical of Culture"

THE AESTHETE

Magazine

HENRY FRANCIS PARKS, Editor

Every Writer on Cultural Subjects Should
Be a Subscriber.

\$2.00 per year; 22 cents per copy, postpaid

The AESTHETE, Inc.

Room 1617, 32 W. Randolph St.

Chicago, Ill.

WRITERS!

Let a successful author prepare your MSS. according to editorial requirements. Fifty cents per thousand words; poems two cents per line. Minor corrections and one carbon copy. Special rates above ten thousand words. A trial will convince you of the superiority of my work.

R. R. 2, Box 15, MARY GRAY Jeffersonville, Ind.

**Manuscripts corrected and typed by
newspaper critics. 50 cents per
thousand words, including carbon.**

L. S. JONES,

Box 1603, Ft. Lauderdale, Fla.

Make 'Em Laugh!

Pep up your stories with wit and humor. Write jokes, puns, pithy paragraphs, clever verse, sketches, monologues, etc. My Course of Ten Lessons makes it EASY. Full Course only \$2.00. Single Lessons, 25c each. Sample Lesson FREE.

JACK PANSY, 296 Broadway, New York

AUTHORS

Your manuscripts neatly and accurately typed.
Prompt, efficient service at reasonable rates.

MRS. M. D. SCOTT,

720 Carter Hill Road, Montgomery, Ala.

VIRGINIA

AUTHORS — Manuscripts promptly typed to meet editorial requirements, 40c thousand words; carbon copy.

MRS. PEARL HYLTON

Box 265, Wise, Virginia

USE OF CONVERSATION IN FICTION

(Continued from page 16)

they are lending you a hand in the development of your story which, in reality, they would do, you are gaining your effects at too great an expense. Time and again the writer must stop and ask himself: would this character I have created say what I have made him say in such a situation?

Recently, I was reading the story of a lawyer based upon an experience of a friend of his who was also in the profession. He told me of this man, a blunt driving fellow, who has made something of a success in his work. The story began with this lawyer ready to be married, the bride waiting, the organist ready to begin—when he receives new information which may save a client from being hanged if he can reach the governor in time. Our hero grabs his hat and is ready to rush for the governor's office when the bride intervenes. She will be laughed at, she said, if the wedding is postponed at the last minute. Then listen to the hero's answer:

"My dear, at this time when we are about to embark upon the most serious enterprise life grants us, we must consider our duty to the world. And we could never look back with happiness to this momentous day if we permitted a man who has trusted us to go to his doom. I think, my dear. . . ." and more in the same vein.

I put down the story, talked for a few minutes about something else to get the author's attention away from his story, then turned to him. (His temperament was much like that of his story's hero.) "If you were about to marry and your bride tried to stop you when you could save the life of a client if you acted immediately, what would you do?" I asked.

"Do?" he exclaimed, "I'd say, 'Sister, mind your own business!'"

After all, fiction bears some relation to life; and all good fiction creates an impression, vivid and convincing, of actual existence. Remember this when you handle dialogue.

STARTING *right* may be all very well, but starting *right away* is much better.

WRITER'S DIGEST CRITICISM SERVICE

Rates for Criticizing Prose

The Critical Board charges only a nominal fee for its services, in spite of the high quality of counsel rendered. The charges based upon length of manuscripts are as follows:

\$1.00
for 1000 words or less

\$2.00
for 1000 to 2000 words

\$3.00
for 2000 to 3000 words

\$4.00
for 3000 to 4000 words

\$5.00
for 4000 to 5000 words

Sixty cents for each 1000 words between 5000 and 10,000.

Fifty cents for each 1000 words above 10,000.

Verse

5c per line—minimum charge \$1.00. Over 100 lines, 1c per line.

Typing Service

We also offer a typing service for which we charge 7c per 1000 words—for poetry and songs 2c per line. The work is done by expert typists on good quality paper, and the price includes one complete set of carbon copies.

NO DOUBT, you have often wished you knew some great, successful author, knew him well enough to submit your manuscripts for his criticism. Perhaps you have said to yourself: "I know there's something not just right in my work, but what it is I can't quite find out. I need the help of an expert." To meet this need, we are offering you the services of successful writers who have learned the ropes and can give you competent criticism of the first order.

Gives You the Benefit of Long and Successful Experience

The writers chosen to serve on the DIGEST's Critical Board know that the struggle of the beginner is difficult and sympathize with his striving. They were chosen particularly because they have been through this struggle themselves and know what it is. With a background of much experience, they are able to show you how to improve your manuscripts and fit them to editorial needs. In their hands, your manuscripts are criticized as sincerely as their own, and you not only learn what you must not do, but also what you must do if you are to become a thorough writer.

How to Sell Your Manuscripts

With the advice and criticism of the WRITER'S DIGEST Critical Board, you will be able to correct your weakness, and at the same time you will receive valuable information on the most logical markets for your work. You will find suggestions and criticism absolutely honest and straightforward and a most effective aid to more sales.

The rates are low compared with the results of this friendly, constructive service. Hundreds of others have benefited by it. Send your manuscript today and enjoy these advantages.

WRITER'S DIGEST, Criticism Dept.
22 E. 12th St. Cincinnati, O.

The Ideal Way to Learn to Write

*Amazing "Ideal" Courses
on the Art of Writing*

Now Offered at a Reduction to Writer's Digest Subscribers!

The "Ideal" Course in Short Story Writing

Do you want to write stories—stories that SELL? Whether beginner or advanced writer the "Ideal" is your key to the rapid production of strong, interesting, saleable stories. It takes the beginner from the fundamentals step by step on to a full understanding of the fine points of well-turned story construction. It gives the advanced writer a firmer grip on the knowledge he already possesses and adds a finish to his work that means a substantial increase in acceptances. This complete, rounded-out course will help you to make more money out of your writing, as it has helped hundreds of others.

The "Ideal" Course consists of 25 big lessons and 12 supplementary lessons that have been added from time to time to keep the course strictly up-to-the-minute. Some of the subjects covered are: The First Essential of Short Story Writing; Themes are Everywhere; "Suspense"; Characterization; How to Develop Style; The Setting—Atmosphere and Color; Dialogue; Short Story a Distinct Literary Form; A Sample Plot; Selling the Story.

The "Ideal" Course in News Writing and Correspondence

Many successful authors of today started their careers as journalists. No matter what kind of writing you are interested in, the simple, forceful style developed by newspaper work will help you to succeed. The "Ideal" Course, therefore, is not only of particular interest to those who wish to specialize in news writing and correspondence, but is also invaluable to any writer. And for the writer who has touched but one or two fields, the study of this interesting course reveals a new and lucrative form of writing. While the "Ideal" is designed to make its students accomplished news writers and correspondents, it will also materially help any writer to turn out the kind of work that brings in the money.

The eleven general headings of the course cover every branch of this work and represent training that would take years to get in actual experience. Some of these headings are: Newspaper Correspondence a Promising Field; What News Is; How to Handle the Story; How to Handle "Copy"; etc. The cost of this course is trivial compared with the tremendous value which any writer may draw from it.

**Now You Can Get
An "Ideal" Course
for \$3
with Your Subscription
to Writer's Digest**

"Ideal" course regularly cost \$5. As a special offer we will make a reduction of \$2 on either course with every new subscription or year's renewal of an old subscription received under this offer. To get one of these valuable courses for only \$3, send your subscription or renewal at once.

Use This Coupon

WRITER'S DIGEST,
22 E. 12th St., Cincinnati, O.

(Check which you want)

- | | | | | |
|--------------------------|---|-----|----------|---------------|
| <input type="checkbox"/> | Send me the "Ideal" Course in Short Story Writing.—Regularly \$5—Special under this offer..... | \$3 | } \$3.00 | Name |
| <input type="checkbox"/> | Send me the "Ideal" Course in News Writing and Correspondence.—Regularly \$5—Special under this offer..... | \$3 | | |
| | AND | | | |
| <input type="checkbox"/> | Enter my subscription to WRITER'S DIGEST for one year..... | \$2 | } \$2.00 | Address |
| <input type="checkbox"/> | Renew my subscription to WRITER'S DIGEST for one year to begin with issue following expiration of present subscription..... | \$2 | | |

I am enclosing in full payment . . . \$5.00

City..... State.....